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Bequest of
Margaret Watson Parker

ES OF ENGRAVING AND ETCHING

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CARTER, ESQ.

MASTERPIECES OF ENGRAVING AND ETCHING

COLLECTION OF THE LATE

WALTER S. CARTER, ESQ.

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

No. 335. Rembrandt: *Portrait of Jan Lutma*

ON FREE VIEW
DAY AND EVENING

FROM SATURDAY, FEBRUARY 18TH
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BROOKLYN

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON THE EVENINGS OF
FEBRUARY 23RD, 24TH AND 25TH

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

CATALOGUE

OF

THE COLLECTION OF

LINE ENGRAVINGS, MEZZOTINTO AND STIPPLE ENGRAVINGS AND ETCHINGS

FORMED BY THE LATE

WALTER S. CARTER, Esq.

BROOKLYN

COMPILED BY

FITZROY CARRINGTON

AND HIS FINE ART AND STANDARD BOOKS
INCLUDING THE GROLIER PUBLICATIONS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER OF
WALTER F. CARTER, ESQ., EXECUTOR

ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK: 1905

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Press of J. J. Little & Co.
Astor Place, New York

Bequest
of
Margaret Watson Parker
1-14-54

"In this matter I will, with the help of God, set forth the little which I have learnt, though it will seem but a poor thing to many. But this does not trouble me, for I know well that it is easier to find fault with a thing than to make something better."—*Albert Dürer.*

EX

INTRODUCTORY NOTE

COURAGE is the prime essential in forming a collection of fine prints—courage to admit that mistakes have been made; courage to part with prints which, through association, have endeared themselves to us, but which must be weeded out if the standard of the collection as a whole is to be maintained or improved. This quality the late Walter S. Carter possessed in abundant measure. To it he joined a knowledge acquired by long study of the masterpieces of engraving and etching; keen appreciation of beauty in widely differing forms, and exhaustive reading in the standard works on the subject he loved so well. Never was a collection more "safely" made, or on more approved lines. His method was simple—to acquire only the best work of each engraver or etcher, and to exclude all artists but those whose reputations were established beyond all peradventure, for all time. A collection formed along these lines was not to be gathered in a year—nor in a dozen years—but, from the start, Mr. Carter seems to have kept clearly before him the goal at which he aimed, and to which—this collection proves it—he attained. "I will give you," he would say, "the result of my experience if it will help you any. Don't get a thing simply because you like it, and don't reject it simply because you dislike it; recollect, unless you are thoroughly 'up' in the subject, your individual opinion doesn't amount to much anyway—I know mine didn't. Consider simply this: what is the world's artistic judgment on this picture? You may not like it; never mind,

you may grow to like it. Beware of a picture that at the start impresses you as so very beautiful. The chances are that you will tire of it; after a little it will go up to the second story, whence it will travel shortly to the third, and finally bring up on the walls of some friend to whom you generously give it as a wedding or birthday present." This process of elimination was constant. We have now before us, catalogued in the following pages, the best of the best. To the very last Mr. Carter was adding to his collection, weeding out, verifying or correcting his own opinions by reference to the standard works of reference. A fine figure of a man, he would pace the floor, head slightly bent, hands clasped behind his back, discoursing of the beauties of the prints he possessed, or of those (and they were few) which, in his opinion, were lacking in the collection. Then he would pause—" Mac, bring me Willshire," or " Let me see the ' large capitals ' in Beraldi," he would say. A monologue would follow, always interesting, regarding the etching or engraving under consideration; and we, who knew him well, could not but admire his respect for established authority, joined, as it was, with keen appreciation and substantial patronage of good work, whenever, wherever, it might be found—as was the case with the then unheralded etchings of D. Y. Cameron. In the main, however, it was those engravings or etchings which have definitely taken rank as masterpieces, and those only, that interested him, or which he cared to add to, or retain in, his collection. So thorough, so constant, was his process of elimination, that all traces of hesitation, of error, are lost—the collection, well rounded, stands as an admirable whole, a monument of enthusiasm tempered by knowledge. In it are reflected none of those flashes of genius—they are no less—which have enabled certain collectors, from the time of Pierre Mariette until our own day, to recognize a masterpiece at the moment of its birth, but, in their stead, we have, quietly

shining, what is, perhaps, not less valuable, a steady, broad-minded survey of the whole range of engraving and etching, and a patient, though enthusiastic, garnering of the best that four centuries can offer in black-and-white art.

FITZROY CARRINGTON.

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CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.

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8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER.

FIRST EVENING'S SALE

THURSDAY EVENING, FEBRUARY 23RD, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

LINE ENGRAVINGS

BARTOLOZZI, FRANCESCO

"Few artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving."—*Bryan's Dictionary of Painters and Engravers.*

"Though Bartolozzi's name will always be mainly associated with stipple engraving, it was as a *line engraver* that he was nominated as one of the original members of the Royal Academy. Many authorities are of the opinion that his line engravings are, by far, his finest plates."

1—*MARY, QUEEN OF SCOTS*

APELL, No. 17.

After the painting by F. Zuccaro. Proof with the names of painter, engraver and publisher; with the publication line but before all other inscription. Superb impression in perfect condition. Good margins.

"But his prettiest piece undoubtedly is Mary, Queen of Scots, with her little son, James I., after what Mrs. Jameson calls 'the

lovely picture of Zuccaro at Chiswick.' "—*Charles Sumner,* "The Best Portraits in Engraving."

BASIRE, JAMES

Born in London in 1730. Died there in 1802.

2—*CHARLES PRATT, LORD CAMDEN*

After the painting by Sir Joshua Reynolds. Good impression in fair condition.

BERVIC, CHARLES CLÉMENT

Born in Paris in 1756. Died there in 1822. Pupil of Wille.

3—*THE LAOCOÖN*

ANDRESEN, No. 2. BERALDI, VOL. II., PAGE 60.

After a drawing by Pierre Bouillon, from the antique. Proof with the engraver's name in scratched letters. Before all other inscription. Superb impression in perfect condition.

"But Bervic's masterpiece is undoubtedly his plate of the renowned antique group of the 'Death of Laocoön and His Two Sons,' engraved for the *Musée Français,* in which he appears to have endeavored to rival the 'suffering marble,' as it has been aptly termed, which the Rhodian sculptors Agesander, Polydorus, and Athenodorus seem to have animated with the breath of life. Yet such was his modesty, that when his task was done he complained of having been able but partially to realize his aims."—*Bryan's Dictionary of Painters and Engravers.*

BURGER, JOHANN

Born at Munich, May 31, 1829.

4—*LA FLORA DI TITIANO*

After the painting by Titian, in the Uffizi Gallery. Signed artist's proof, on India paper.

CLAESSENS, LAMBERTUS ANTONIUS

Born at Antwerp in 1764. Died at Paris in 1834. A pupil of Bartolozzi.

5—*THE DESCENT FROM THE CROSS*

After the painting by Rubens—the great altar-piece in the Cathedral of Antwerp. Proof before all letters. Superb impression in excellent condition; slightly foxed in lower margin.

DESNOYERS, AUGUSTE GASPARD LOUIS BOUCHER

One of the most eminent of modern French engravers. Born in Paris in 1779. Died there in 1857.

"He appears to the best advantage in his transcripts of the works of the ancient masters, especialy Raphael, whose characteristics he renders with the greatest truth and skill. His masterpieces are the 'Belle Jardinière' of Raphael and the 'Vierge aux Rochers' of Leonardo da Vinci."—*Bryan's Dictionary of Painters and Engravers.*

6—*LA BELLE JARDINIÈRE (THE VIRGIN AND CHILD WITH THE INFANT SAINT JOHN)*

ANDRESEN, No. 3. BERALDI, No. 3.

After the painting by Raphael, in the Louvre. Good impression in good condition. This picture is supposed to be the one ordered by Filippo Segardi, of Siena, left incomplete in Florence by Raphael when summoned to Rome, and finished by Ridolfo Ghirlandajo. Segardi sold it to Francis I., from whose collection it passed to the Louvre.

7—*LA VIERGE AUX ROCHERS*

ANDRESEN, No. 2. BERALDI, No. 18.

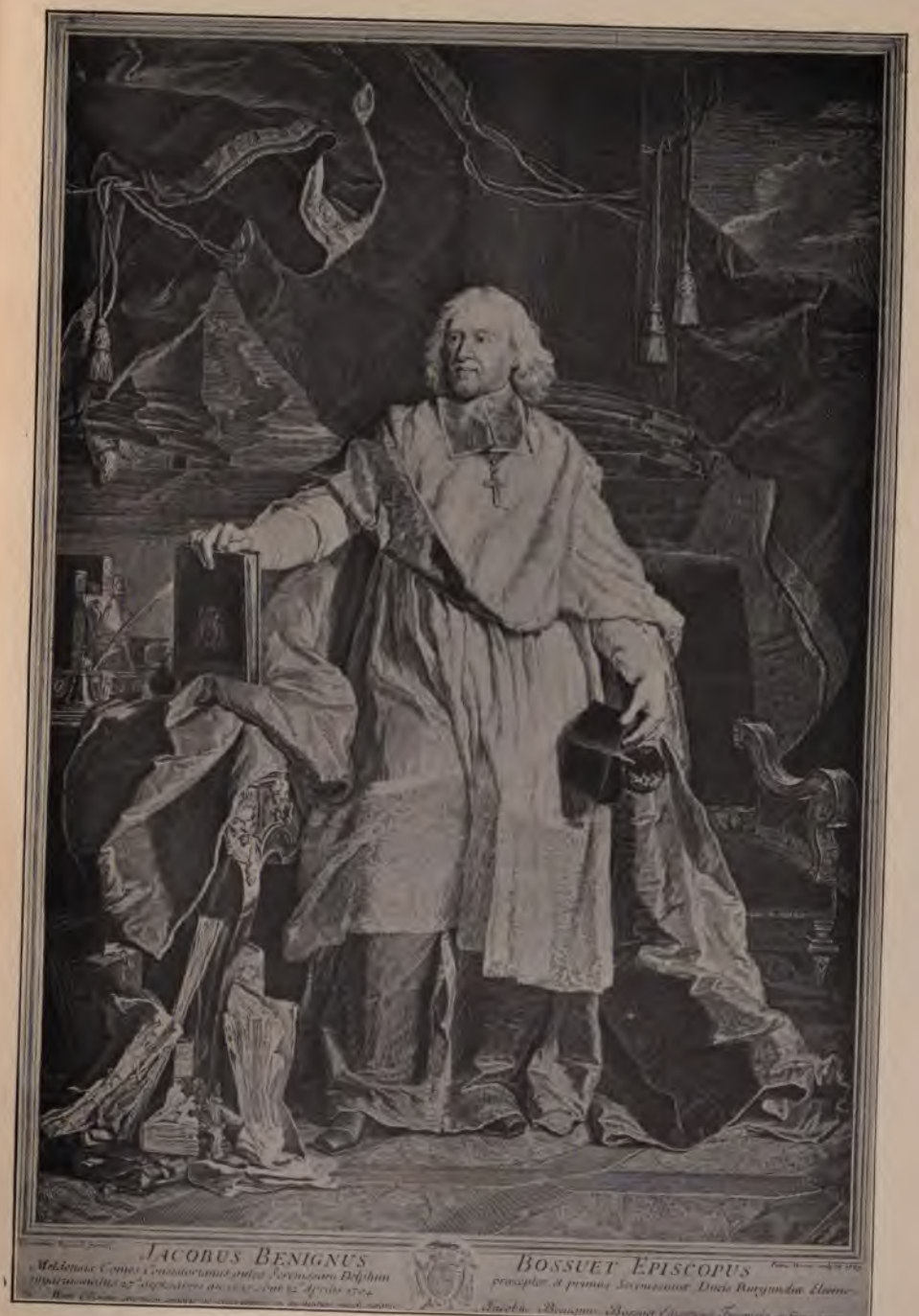
After the painting by Leonardo da Vinci, in the Louvre. Fine and early impression with Desnoyers' stamp of two heads, to the left. In perfect condition.

"Une des plus belles planches de Desnoyers. Les premières épreuves avec la lettre portent le cachet aux deux têtes."—*Henri Beraldi.*

DREVET, PIERRE IMBERT

Born at Paris in 1697. Died there in 1739. Son and pupil of Pierre Drevet.

"The younger Drevet even improved on the splendid technics of his predecessors—gilding their refined gold. In the representation of such materials as fur and lace he is unequalled, though he duly subordinated all to the features of his subjects. All this engraver's works are so fine that it is not easy to designate the best; but his



No. 8. DREVET: *Jacques Bénigne Bossuet, Bishop of Meaux*

full-length portrait of the eloquent BISHOP BOSSUET is a masterpiece."—*Frederick Keppel,* "The Golden Age of Engraving."

8—*JACQUES BÉNIGNE BOSSUET, BISHOP OF MEAUX*

FIRMIN-DIDOT, No. 12.

After the painting by Hyacinthe Rigaud, in the Louvre. Good impression, in excellent condition, but the dots after the word *pinxit* have been scratched out.

"The portrait of BOSSUET has everything to attract and charm. There stands the powerful defender of the Catholic Church, master of French style, and most renowned pulpit orator of France, in episcopal robes, with abundant lace, which is the perpetual envy of the fair who look at this transcendent effort."—*Charles Sumner,* "The Best Portraits in Engraving."

DUPONT, HENRIQUEL

Born at Paris in 1797. A pupil of Bervic and Delaroche.

9—*MARIAGE MYSTIQUE DE STE. CATHERINE*

BERALDI, No. 93.

After the painting by Correggio, in the Louvre. Fine impression, in perfect condition. One of the very finest of this engraver's many fine plates.

DÜRER, ALBERT

"Albrecht Dürer fills a large space in the history of art. So far as Germany is concerned he is *facile princeps,* unrivalled even in his own age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face. . . . Although it would

seem that it was Dürer's ambition to excel as a painter, it is as an engraver that he has won his fame and taken so sympathetic a grasp of the human heart."—*Lionel Cust,* "The Engravings of Albrecht Dürer."

10—*ADAM AND EVE*

BARTSCH, No. 1.

Very fine impression, brilliant but not too heavy in the shadows. In the upper right corner is the name *P. Mariette* and a date (not legible). On paper with the water-mark of the bull's head. In excellent condition. As usual, has been folded across.

"The 'Adam and Eve' ranks amongst the most important of Dürer's works. In it are seen the results of Dürer's studies into the proportions of the human body, and the triumph of his attempts to produce a chiaroscuro effect in copper-plate engraving."—*Lionel Cust.*

11—*SAINT JEROME IN HIS CELL*

BARTSCH, No. 60.

Superb impression of the finest quality. In perfect condition.

"The two animals, the skull and the furniture of the cell are engraved with rare delicacy, and at the same time in the most artistic manner. One cannot see without admiring the care with which Dürer has expressed in this beautiful print the effect of bright light shining through the glass of the window and illuminating the room."—*Bartsch.*

12—*MELANCHOLIA*

BARTSCH, No. 74.

Magnificent impression, in perfect condition.

"This has always been considered one of the best, as it certainly is one of the most interesting and enigmatical of Dürer's engrav-

ings. Of it Thausing writes: 'The winged woman, who, supporting her cheek in her left hand, and with a laurel wreath on her loosely-bound hair, is seated, plunged in gloomy meditation, all the materials for human labor, for art and for science lying scattered around her—what could she be meant to represent but Human Reason, in despair at the limits imposed upon her power?'"

13—*KNIGHT, DEATH AND THE DEVIL*

BARTSCH, No. 98.

Fine impression in good condition, from the collection of W. Bell Scott, author of the "Life of Dürer." Dürer, in his Diary, calls this print simply "Der Ritter," but the titles invented for, and the meanings ascribed to the print are very numerous.

"The long illness and approaching death of Dürer's mother are thought to have saddened the artist and at the same time inspired him to engrave his three world-famous masterpieces, the 'Knight, Death and the Devil,' 'Saint Jerome in His Cell,' and 'Melancholy,' which contain the philosophy of a lifetime and are more eloquent than a thousand volumes of printed knowledge."

EDELINCK, GÉRARD

"Younger than Nanteuil by ten years, Gérard Edelinck excelled him in genuine mastery. Born at Antwerp, he became French by adoption, occupying apartments in the Gobelins, and enjoying a pension from Louis XIV. Longhi says that he is the engraver whose works, not only according to his own judgment, but that of the most intelligent, deserves the first place among exemplars, and he attributes to him all perfections in highest degree, design, chiaro-oscuro, aërial perspective, local tints, softness, lightness, variety, in short, everything which can enter into the most exact representation of the true and beautiful without the aid of color. Others may have surpassed him in particular things, but, according to the Italian teacher, he remains by common consent 'the prince of

engraving.' Another critic calls him 'king.'"—*Charles Sumner,* "The Best Portraits in Engraving."

14—*MOSES*

ROBERT-DUMESNIL, No. 2.

After the painting by Philippe de Champaigne. Third state, with the address of P. Drevet. Fine impression, in excellent condition. Ample margins.

"His 'Moses,' after Philippe de Champaigne, is full of serene beauty. This latter was engraved in conjunction with Nanteuil, an engraver who well deserves to rank with the best."—*Frederick Keppel,* "The Golden Age of Engraving."

15—*THE FIGHT FOR THE STANDARD*

ROBERT-DUMESNIL, No. 44.

After Leonardo da Vinci. Good impression, in excellent condition. Engraved after a copy of Leonardo da Vinci's celebrated cartoon, drawn in red chalk by Rubens, which Edelinck found at Antwerp.

"His 'Fight for the Standard' may be taken as a model for bold and vigorous work."

16—*PHILIPPE DE CHAMPAIGNE*

ROBERT-DUMESNIL, No. 164.

After the painting by Philippe de Champaigne, in the Louvre. Second state, with the slip of the graver.

"The enthusiasm of Longhi finds expression in unusual praise: 'The work which goes the most to my blood, and with regard to which Edelinck, with good reason, congratulated himself, is the portrait of Champaigne. I shall die before I cease to contemplate it with wonder always new. Here is seen how he was equally great as designer and engraver.' And he then dwells on various details: the skin, the flesh, the eyes living and seeing, the moistened lips,

the chin covered with a beard unshaven for a few days, and the hair in all its forms."—*Charles Sumner,* "The Best Portraits in Engraving."

FAITHORNE, WILLIAM

Born in London in 1620. Died there in 1691. A pupil of Robert Peake and of Robert Nanteuil.

"In his performance few have gone before him, and I may boldly affirm none since have come up to him, he being one of the first Englishmen that did anything to perfection, especially in heads."—*George Vertue.*

17—*MARY, PRINCESS OF ORANGE (DAUGHTER OF CHARLES I.)*

FAGAN. PAGE 10.

After Anthony Van Dyck. First state, with the address of Faithorne. Very fine impression, in perfect condition.

FICQUET, ÉTIENNE

Born in Paris in 1731. Died in 1794. A pupil of G. F. Schmidt and of Le Bas.

"To these may be added another contemporary artist, without predecessor or successor, STEPHEN FICQUET . . . undoubtedly remarkable for small portraits, not unlike miniatures, of exquisite finish. Among these the rarest and most admired are LA FONTAINE, Madame de Maintenon, Rubens and Vandyck."—*Charles Sumner,* "The Best Portraits in Engraving."

18—*JEAN DE LA FONTAINE*

LE BLANC, No. 52.

Third state; the brook shaded. Beautiful impression, on India paper.

FITTLER, JAMES

Born in London in 1758. Died in 1835.

19—*GEORGE GRANVILLE, FIRST DUKE OF SUTHERLAND*

After the painting by Thomas Phillips, R.A. Fine impression, in perfect condition;

also

CHIEF JUSTICE DALLAS

Two pieces, one lot.

FORSTER, FRANÇOIS

Born in 1790. Died in 1861. A pupil of Langlois.

20—*SAINT CECILIA WITH TWO ANGELS*

ANDRESEN, No. 6.

After the painting by Paul Delaroche. Proof, before the inscription on the tablet, having only the names of the artists, and the address of the publisher. Fine impression, in excellent condition.

FRESCHI, A.

21—*LORD PETRE*

After the painting by George Romney. Open letter proof. Fine impression, in perfect condition.

GAILLARD, FERDINAND

Born at Paris in 1834. Died in 1887.

"Great engraver! Gaillard is that to-day, and for all time, by his drawing, by his extraordinary and personal qualities of execution. A marvellous draughtsman, he possesses also that which makes the great masters of the graver: an individual manner which enables one to recognize his plates without the aid of his signature. . . . A *Gaillard* is as characteristic and is recognized as easily as a *Robert Nanteuil.*"—*Henri Beraldi.*

22—*VENUS*

BERALDI, No. 20.

After Thorwaldsen. Second state; signed with the point. Presentation proof. In the autograph of the engraver: *A Monsieur Gérard par l'auteur F. Gaillard* 1868.

23—*MERCURY*

BERALDI, No. 21.

After Thorwaldsen. Signed with the point. Presentation proof. In the autograph of the artist: *L'auteur à Monsieur Gérard F. Gaillard* 1868.

24—*THE MAN WITH THE PINK (L'HOMME A L'ŒILLET)*

BERALDI, No. 25.

After the painting by Van Eyck. A superb impression, on India paper, signed with the point *in the middle* of the lower margin. Technically, one of the most wonderful plates in the history of line engraving.

25—*TWILIGHT (LE CRÉPUSCULE)*

BERALDI, No. 32.

One of the figures from the tomb of Lorenzo de' Medici by Michelangelo. Fourth state, signed with the point. Fine impression, on India paper.

26—*SAINT SEBASTIAN*

BERALDI, No. 34.

After Gaillard's painting in the Luxembourg. Sixth state; the sky is white, the arrow is not on the pedestal; before the signature. Signed artist's proof, on Japanese paper. In the autograph of the engraver: *Ep. No. 3.*

27—*WAX HEAD IN THE MUSÉE DE LILLE*

BERALDI, No. 36.

Third state; the white spot, over the left part of the forehead, slightly shaded: the base indicated. On India paper.

"Superbe état."—*Henri Beraldi.*

28—*DOM PROSPER GUÉRANGER, ABBÉ OF SOLESMES*

BERALDI, No. 38.

Engraved from Gaillard's painting. Twelfth state: "*le fond refait et uni. Cet état est superbe.*"—*Beraldi.* Magnificent impression, on India paper.

29—*THE DISCIPLES AT EMMAUS (LES PÉLERINS D'EMMAÜS)*

BERALDI, No. 43.

After the painting by Rembrandt. Very fine impression, signed with the point, to the left; on India paper, in per-

fect condition. Presentation proof: in the autograph of the engraver: *Souvenir bien affectueux offert à S Gérard par l'auteur F. Gaillard.*

30—*SŒUR ROSALIE (JEANNE-MARIE RENDU)*

BERALDI, No. 48.

Engraved from Gaillard's own design. Twenty-eighth state: *"Le fond extrêmement clair ainsi que la robe. Superbe. Tout l'intérêt est reporté sur le visage."—Henri Beraldi.* Beautiful impression, on India paper. With the remarque —a portrait of Saint Vincent de Paul.

"Voici encore une œuvre exceptionnelle . . . ce n'ést pas seulement le portrait de sœur Rosalie, c'est le type de la sœur de Saint-Vincent-de-Paul. Le morceau est admirable; le visage modelé avec un soin extrême éclairé par un effet de lumière tamisée par la cornette qui est extraordinaire."—*Henri Beraldi.*

HUBER, K.

31—*MAJOR-GENERAL STEUBEN*

also

THE HONORABLE MATTHEW H. CARPENTER

(Senator from Wisconsin.) Engraved by Hall.

Two pieces, one lot.

LEFÈVRE, ACHILLE DÉSIRÉ

Born in Paris in 1798. Died in 1864.

32—*THE IMMACULATE CONCEPTION*

ANDRESEN, No. 2. BERALDI, No. 15.

After the painting by Murillo. Proof, on India paper, with

the names of painter and engraver in scratched letters; before all other inscription. Superb impression, in perfect condition. This great picture, now in the Louvre, was painted for the church Los Venerables, in Seville, from which Marshal Soult took it.

LONGHI, GIUSEPPE

Born at Monza in 1766. Died at Milan in 1831.

"Longhi was a universal master."—*Charles Sumner,* "The Best Portraits in Engraving."

33—*MAGDALEN, READING*

ANDRESEN, No. 10.

After the painting by Correggio. Artist's proof, before letters and coat-of-arms, having only *Correggio pin. J^{ph} Longhi sc.* traced with the needle, in very small letters. This state is of the greatest rarity. (A similar impression is in the Grey Collection. "Purchased from Messrs Evans for *£35.*") Proof of the finest quality. In perfect condition. This superb plate was engraved in 1809; and is of the same size as the original painting in the Dresden Gallery.

LUCAS VAN LEYDEN

Born at Leyden in 1494. Died in 1533.

"His engravings rank with those of Marc Antonio and Albert Dürer. Good impressions are exceedingly rare, and even during the lifetime of the artist sold at high prices."

34—*DAVID PLAYING THE HARP BEFORE SAUL*

BARTSCH, No. 27.

Very fine and brilliant impression, on paper with the water-

mark of the Gothic **P**. In splendid condition. One of the finest of this engraver's plates.

"Nothing can surpass the exquisite work of this engraving, nor aught rival its marvellous and brilliant silveriness."—*Willshire*, "Ancient Prints," Vol. I., p. 328.

MANDEL, JOHANN AUGUST EDUARD

Born at Berlin in 1810. Died in 1882. The last of the great line engravers. His saying, "When I die there will be no more," has come true.

35—*MADONNA DELLA SEDIA*

ANDRESEN, No. 18.

After the painting by Raphael, in the Pitti Palace. Proof, with the names of painter and engraver, and with the date, 1865, but before all other letters. Superb impression, in perfect condition. This is considered to be the finest of the many engravings of this subject.

36—*LA BELLA DI TITIANO*

ANDRESEN, No. 19.

After the painting by Titian, in the Pitti Palace. Second state (of four states), before the inscription. With the name of the engraver and the date, 1868, only in the centre below. Very fine impression, on India paper.

MASSON, ANTOINE

Born at Louvry, near Orleans, in 1636. Died in Paris in 1700.

"Among French masters Antoine Masson is conspicuous for bril-

liant hardihood of style, which, though failing in taste, is powerful in effect. Metal, armor, velvet, feather, seem as if painted. He is also most successful in the treatment of hair. His immense skill made him welcome difficulties, as if to show his ability in overcoming them."—*Charles Sumner,* "The Best Portraits in Engraving."

37—*THE DISCIPLES AT EMMAUS ("LA NAPPE")*

ROBERT-DUMESNIL, No. 5.

After the painting by Titian, in the Louvre. Fine impression, in perfect condition.

"There is a tradition that the person on the right of the Saviour is the portrait of Charles V.; that on the left of Cardinal Ximenes, and the page, Philip, son of Charles V., afterwards Philip II. of Spain. The engraving is called 'La Nappe,' from the exquisite work of the tablecloth."

38—*GUILLAUME DE BRISACIER ("THE GRAY-HAIRED MAN")*

ROBERT-DUMESNIL, No. 15.

After the painting by N. Mignard. FIRST STATE: Before the name and titles of the personage. Of the greatest rarity. A most beautiful and harmonious impression; very slightly foxed in the lower right corner, portion outside the oval a trifle rubbed in one or two places, the portrait itself intact.

"L'un des chef-d'œuvres du maître."—*Robert-Dumesnil.*

"Masson's undoubted masterpiece, however, from an artistic as well as from a technical standpoint, is his beautiful portrait of the Queen's secretary, Brisacier, called 'The Gray-Haired Man,' a masterpiece of engraving, and a worthy companion to Nanteuil's 'Pompone' and Edelinck's 'Philippe de Champaigne.'"—*Willis O. Chapin,* "The Masters and Masterpieces of Engraving," p. 151.

MERCURJ, PAOLO

Born at Rome in 1804. Died at Paris in 1886.

39—*SAINT AMELIA, QUEEN OF HUNGARY*

BERALDI, No. 8.

After the painting by Paul Delaroche. First finished state (there are 32 trial proofs from the plate in progress!). Proof before all letters. Very fine impression, on India paper.

"Cette gravure, justement fameuse à cause de son incroyable finesse . . ."—*Henri Beraldi.*

MORGHEN, RAPHAEL

Born at Portici in 1758. Died at Florence in 1833.

"Probably no engraver has so large a following of admirers as Raphael Morghen, who was born at Florence in 1758. This is partly due to his soft and captivating style, and partly to his excellent judgment in the choice of subjects. Morghen has preserved to the world the almost extinct glories of Leonardo da Vinci's 'Last Supper' in a plate which alone would have made the reputation of any engraver. Other fine examples of his work are the 'Aurora' of Guido, and the pair, after Poussin, of the 'Repose in Egypt' and the 'Dance of the Hours.' Of his numerous portraits that of Leonardo da Vinci is the most admired. In contemplating this serene and noble countenance we can well believe that this grand old man was great as painter, philosopher, and poet. A monument in the Church of Santa Croce—the Westminster Abbey of Florence—places Raphael Morghen among the mighty dead of Italy."—*Frederick Keppel,* "The Golden Age of Engraving."

40—*THE LAST SUPPER*

HALSEY, No. 84.

After the painting by Leonardo da Vinci. FIRST STATE

(there are six states), with the dedication in traced letters, before the words "*Amen Dico Vobis . . .*" etc. Superb impression, of the finest quality. Very slightly foxed, but otherwise in perfect condition.

"As to Morghen's plate, its consummate skill, technical judgment, delicate treatment, and artistic merit combine to make it his masterpiece—with, possibly, the exception of his second plate of 'The Transfiguration'—and it is very doubtful if any other engraver has ever produced its equal."—*Frederic Robert Halsey,* "Raphael Morghen's Engraved Works," p. 70.

41—*THE TRANSFIGURATION ON MOUNT THABOR*

HALSEY, No. 168.

After the painting by Raphael, in the Vatican. Second state, with the engraved dedication to Napoleon. In the lower right corner is Morghen's stamp, and, in Morghen's handwriting, in the margin: *N° Duecento ssanta nove R. Morghen* (*i.e.,* No. 269), the 269th impression, and a true "artist's proof." Superb impression, in perfect condition.

"The picture is too well-known to require any description here. It was Raphael's last work, and—with the exception, perhaps, of the 'Madonna di San Sisto,' now at Dresden—his greatest. It was exhibited over his bier as he lay in state after his death. . . ."
"The engraving, begun at Florence, 1801, but interrupted by illness and other work, so that it was not finished till 1811, remains to the present day—with possibly the exception of the 'Last Supper'—the masterpiece of line engraving. This art has never touched a higher point, and if—as seems most likely—it is destined to fade away and die, it can be truly said that this is the fitting monument of its excellence."—*Frederic Robert Halsey,* "Raphael Morghen's Engraved Works," pp. 149-151.

42—*LEONARDO DA VINCI*

HALSEY, No. 178.

From his own painting in the Uffizi Palace, Florence. FIRST

STATE (there are five states), before all letters. Magnificent impression, in perfect condition, with full margins. Leonardo, the natural son of Pietro da Vinci, was born at the Castle of Vinci, near Florence, in 1452, and died at the Castle of Clou, near Amboise, France, May 2, 1519.

"But none of his portraits is calculated to give greater pleasure than that of Leonardo da Vinci, which may vie in beauty even with the famous 'Pompone.' Here is the beauty of years and of serene intelligence. Looking at that tranquil countenance, it is easy to imagine the large and various capacities which made him not only painter, but sculptor, architect, musician, poet, discoverer, philosopher, even predecessor of Galileo and Bacon. Such a character deserves the immortality of art."—*Charles Sumner,* "The Best Portraits in Engraving."

MÜLLER, JOHANN FRIEDRICH WILHELM

Born at Stuttgart in 1782. Son and pupil of Johann Gotthard Müller. He studied several years at the Academy in Paris, was made Engraver to the King of Würtemberg, and afterwards Professor at the Academy of Dresden. He died at the Sonnenstein, near Dresden, where he was confined, in the gloomiest depression of insanity, in 1816.

43—*MADONNA DI SAN SISTO*

ANDRESEN, No. 5.

After the painting by Raphael, in the Dresden Gallery. FIRST STATE. Proof before all letters. The Madonna and Child are without a halo, though Saint Barbara and Saint Sixtus have them. Some authorities state that there are but five impressions in this state, but this is erroneous: TEN would be more nearly correct. Superb impression, of the very finest quality. Trimmed close to the engraved surface, but *not* cut into. The peculiar value of proofs in this state

lies in the fact that in these impressions only do we have Müller's exact idea of how the plate should be. All subsequent impressions were taken after the lines had been deepened—not for artistic, but purely for commercial reasons.

"His short life is identified with his great work of engraving Raphael's 'Sistine Madonna,' which places him at the head of all modern engravers. Six years before his death he was commissioned by Rittner, of Dresden, to engrave that inspired picture, which is the pride of the Dresden Gallery. His very existence seemed wrapped up in the execution of this plate; he worked upon it day and night with the same self-consuming zeal that Mozart expended on the 'Requiem,' which proved to be his own. When the plate was finished he took it to Rittner; but the man of business refused it, on the ground that the lines were so delicately cut that it would not print a sufficient number of impressions. Every line had to be deepened; and this thankless toil broke the heart of poor Müller. He bore up till his task was finished, and then he sank into the gloom of hopeless insanity, and died the very day that the first proof of his plate was printed. It was hung over his bier as he lay dead."—*Frederick Keppel,* "The Golden Age of Engraving," p. 12.

44—*SAINT JOHN THE EVANGELIST*

ANDRESEN, No. 6.

After the painting by Domenichino. Proof of the fifth state, before any inscription, the plate reëngraved by Esslinger, under the superintendence of Müller. Fine impression, in excellent condition. The date has been scratched out, after the word "*sculp*^{t}." Proofs in this state are excessively rare. In Apell's possession was a letter in which Müller, writing to Rittner, in Dresden, says that he is sending him three "proofs before letters" of the reëngraved plate. (See Apell, p. 305.)

"I do not find in all art a portrait so admirable in form, so perfect in its light and shade, so beautiful in expression, the tones of which are so softly blended—that is so free from engraving artifice—as this."—*Giuseppe Longhi.*

NANTEUIL, ROBERT

Born at Rheims in 1630. Died at Paris in 1678. A pupil (in painting) of Philippe de Champaigne, and (in engraving) of Abraham Bosse.

"Nanteuil's abilities were refined by a classical education, and his correct taste restrained him from running into the prevailing fashion of meretricious ornamentation. He usually represented his personages within a neat oval of about seven by nine inches. His works illustrate the reign of Louis XIV., and are all, without exception, fine. His print of Pompone de Bellièvre is considered by some authorities to be the most beautiful engraved portrait that exists. In this it contests the palm with Edelinck's Philippe de Champaigne, Masson's 'Gray-Haired Man,' and Drevet's Bossuet.—*Frederick Keppel,* "The Golden Age of Engraving." p. 8.

45—*POMPONE DE BELLIÈVRE*

ROBERT-DUMESNIL, No. 37.

After the painting by Le Brun. Second state: with the crochet after the word *sculpebat.* Impression of great beauty, silvery and clear, not too heavily charged with ink.

"But above these is the Pompone de Bellièvre, foremost among his masterpieces, and a chief masterpiece of art, being, in the judgment of more than one connoisseur, the most beautiful engraved portrait that exists. That excellent authority, Dr. Thies, who knew engraving more thoroughly and sympathetically than any person I remember in our country, said in a letter to myself, as long ago as March, 1858:

'When I call Nanteuil's Pompone the handsomest engraved portrait, I express a conviction to which I came when I studied all the remarkable engraved portraits at the royal cabinet of engravings at Dresden, and at the large and exquisite collection there of the late King of Saxony, and in which I was confirmed, or, perhaps, to which I was led, by the director of the two establishments, the late Professor Frenzel.'

And after describing this head, the learned connoisseur proceeds:

'There is an air of refinement, *vornehmheit,* round the mouth and

nose as in no other engraving. Color and life shine through the skin, and the lips appear red.' "—*Charles Sumner,* "The Best Portraits in Engraving," pp. 15-16.

PORPORATI, CARLO ANTONIO

Born at Turin in 1741. Died there in 1816. A pupil of Wille, Chevillet and Beauvarlet.

"His plates are executed in a finished and beautiful style."

46—*VENUS CARESSING CUPID*

ANDRESEN, No. 5.

After the painting by P. Battoni. First state. Proof with the coat-of-arms, and with the name of the engraver *Porporati* lightly traced with the needle, to the right. Before all other letters or inscription. A superb impression but, as is so frequently the case, foxed.

RAIMONDI, MARC ANTONIO

Born at Bologna about 1485. Died there about 1530.

"Among collectors of the oldest engravings, Marc Antonio is a great name, ranking with Albert Dürer and Rembrandt. Early in his career he attracted the attention of Raphael, and that master, recognizing the value of engraving as a vehicle for multiplying his designs, gave Marc Antonio employment under his own supervision. So exquisitely correct is the drawing of his figures that connoisseurs profess to see the magic hand of Raphael himself in those faultless outlines."—*Frederick Keppel,* "The Golden Age of Engraving," p. 6.

47—*ALEXANDRE FAISANT SERRER LES LIVRES D'HOMÈRE*

BARTSCH, No. 207.

After a design by Raphael. First state, before the address

No. 45. NANTEUIL: *Pompone de Bellièvre*

of Salamanca. Good impression; slightly trimmed (about $\frac{1}{16}$ inch) at the top, but otherwise in excellent condition.

"Cette estampe est une des plus parfaites que Marc-Antoine ait gravée d'après Raphaël."—*Bartsch.*

SCHIAVONI, NATALE

Born at Chiozza in 1777. Died at Venice in 1859. A pupil of Raphael Morghen and of F. Maggioto.

48—*THE ASSUMPTION OF THE VIRGIN*

ANDRESEN, No. 5.

After the painting by Titian, in the Gallery of the Academy of Venice; formerly in the church Santa Maria Gloriosa dei Frari. Proof of the first finished state, before any letters, before the coat-of-arms. Superb impression, in perfect condition, with ample margins.

SHARP, WILLIAM

Born in London in 1746. Died there in 1824. A pupil of Benjamin West, and of Bartolozzi.

"One other name will close this catalogue. It is that of William Sharp, who was born at London in 1746, and died there in 1824. Though last in order, this engraver may claim kindred with the best. His first essays were the embellishment of pewter pots, from which he ascended to the heights of art, showing a power rarely equalled. Without any instance of peculiar beauty, his works are constant in character and expression, with every possible excellence of execution; face, form, drapery—all are as in nature."—*Charles Sumner,* "The Best Portraits in Engraving," p. 29.

49—*THE DOCTORS OF THE CHURCH*

BAKER, No. 13.

After the painting by Guido Reni. Very fine and early proof, before the inscription, before the names of painter and engraver, before the coat-of-arms and before the address. Magnificent impression, in excellent condition; slightly foxed.

"This picture, painted in Guido's early and most powerful manner, was eminently suited to the innate vigor of the engraver, and his translation of it is a work of art in its truest sense. Every part of it is managed with the most consummate skill, and in the finest keeping; the drapery well and nobly arranged, the deep thought and character of each head admirably rendered, the anatomy most carefuly developed, and the drawing perfect; a profound sense of meditation pervades the whole, well fitting the character of the scene. Sharp considered it his best work."—*W. S. Baker,* "William Sharp, Engraver," pp. 14-15.

"His splendid qualities appear in the 'Doctors of the Church,' which has taken its place as the first of English engravings. It is after the picture of Guido, once belonging to the Houghton gallery, which in an evil hour for English taste was allowed to enrich the collection of the Hermitage at St. Petersburg; and I remember well that this engraving by Sharp was one of the few ornaments in the drawing-room of Macaulay when I last saw him, shortly before his lamented death."—*Charles Sumner,* "The Best Portraits in Engraving," pp. 29-30.

50—*THE HONORABLE JOHN HYDE*

BAKER, No. 44.

After the painting by R. Home. Open letter proof. Fine impression, in perfect condition. One of the Puisne judges of the Supreme Court at Calcutta.

51—*JOHN HUNTER*

BAKER, No. 54.

After the painting by Sir Joshua Reynolds. Proof with the

names of painter and engraver, but before the title. Fine impression, in fair condition. Lower margin has been trimmed. Slightly foxed.

"It is of portraits especially that I write, and here Sharp is truly eminent. All that he did was well done; but two were models; that of Mr. Boulton, a strong, well-developed country gentleman, admirably executed, and of John Hunter, the eminent surgeon, after the painting by Sir Joshua Reynolds, in the London College of Surgeons, unquestionably the foremost portrait in English art, and the coequal companion of the great portraits in the past; but here the engraver united his rare gifts with those of the painter."—*Charles Sumner,* "The Best Portraits in Engraving," p. 30.

STRANGE, SIR ROBERT

Born in one of the Orkney Islands in 1723. Died in London in 1792.

"Strange had a style of his own—rich, soft, and peculiarly adapted to the rendering of flesh-tints. He has engraved more than fifty important plates, chiefly after the great Italian masters. All of his works are highly esteemed by connoisseurs."—*Frederick Keppel,* "The Golden Age of Engraving," p. 12.

52—*THE MADONNA OF ST. JEROME ("THE DAY," OF CORREGGIO)*

After the painting by Correggio in the Gallery of Parma. Fine impression, in excellent condition; slightly foxed.

"Among the many fine subjects which Strange engraved . . . there is none more attractive or a more faithful translation of the original than the famous 'Madonna of St. Jerome, with the Magdalen and Angels.'"—*Willis O. Chapin,* "The Masters and Masterpieces of Engraving," pp. 195-196.

"His acknowledged masterpiece is the 'Madonna of St. Jerome,' called 'The Day,' after the picture by Correggio."—*Charles Sumner,* "The Best Portraits in Engraving."

TOSCHI, PAOLO

Born at Parma in 1788, where he became Director of the Academy of Fine Arts, and died in 1858. A pupil of Bervic.

"The last of the great Italian engravers was Paolo Toschi, pupil of Bervic, who was himself a pupil of Wille. It remained for Toschi to discover in the lovely frescos of Correggio, at Parma, a mine of the richest ore, which his predecessors for more than three centuries had scarcely touched. The 'Madonna della Scala,' the 'Incoronata,' and the pair of groups of cherubs may be cited as examples of what Toschi has done for Correggio—and for art."—*Frederick Keppel,* "The Golden Age of Engraving," p. 12.

53—*MADONNA DELLA SCALA*

ANDRESEN, No. 3.

After the fresco by Correggio, now in the gallery of the Academy at Parma. Signed artist's proof, on India paper. Beautiful impression, in perfect condition. This is admitted to be the most beautiful of all Toschi's engravings, and is one of the very few which he engraved entirely with his own hand, and without the aid of any of his pupils.

VERTUE, GEORGE

Born at London in 1684. Died there in 1756.

54—*THE HONOURABLE SIR LAURENCE CARTER*

After the painting by J. Richardson. Fine impression, in perfect condition;

also

PORTRAIT OF JUDGE KENT.

Two pieces, one lot.

No. 55. WILLE: *"The Satin Gown"* (*L'Instruction Paternelle*)

WILLE, JOHANN GEORG

Born near Königsberg in 1717. Established himself in Paris, where he became the founder of an important school of engravers, and died, after many vicissitudes of fortune, an old and poor man in 1808.

"His neat and careful style was adapted to pictures of the school of Gerard Dow, as well as to elaborate portraits, and there is no engraver whose works are more eagerly sought and more universally admired. A complete mention of the favorite prints by this artist would exhaust the entire catalogue of his works. His 'Satin Gown' and the 'Travelling Musicians' are his acknowledged masterpieces."—*Frederick Keppel,* "The Golden Age of Engraving," p. 10.

55—*"THE SATIN GOWN" (L'INSTRUCTION PATERNELLE)*

LE BLANC, No. 55.

After the painting by Gerard Terburgh. Fourth state, with the full inscription. Good impression, in perfect condition.

"His mastership of the graver was perfect, lending itself especially to the representation of satin and metal, although less happy with flesh. His 'Satin Gown,' or *L'Instruction Paternelle,* after Terburgh, and *Les Musiciens Ambulans,* after Dietrich, are always admired. Nothing of the kind in engraving is finer. His style was adapted to pictures of the Dutch school, and to portraits with rich surroundings."—*Charles Sumner,* "The Best Portraits in Engraving," p. 24.

WOOLLETT, WILLIAM

Born at Maidstone, August 15, 1735. Died in London, May 23, 1785.

"By an intelligent union of the point and burin he carried landscape engraving to a perfection unknown before his time, and still

unsurpassed. His foregrounds are as deep and vigorous as his distances are tender and delicate."—*Bryan's Dictionary of Painters and Engravers.*

"Of landscape engravers William Woollett is *facile princeps;* his works have always been held in the highest estimation."—*Frederick Keppel,* "The Golden Age of Engraving."

56—*THE TEMPLE OF APOLLO*

FAGAN, No. 39.

After the painting by Claude Lorraine. First finished state, with the names of painter, engraver and publisher, in scratched letters. Before all other letters or inscription. Rare in this state. Very fine impression, in perfect condition. Blank margins have been slightly trimmed. The painting, formerly in the Leigh Court Gallery, was sold at Christie's, London, June 28, 1884. It is now the property of Mr. Alfred Brassey.

MEZZOTINTO ENGRAVINGS

COUSINS, HENRY

57—*RICHARD ARKWRIGHT*

After the painting by R. R. Reinagle, R.A. Good impression, in excellent condition.

COUSINS, SAMUEL

Born in Exeter in 1801. Died in London, May 7, 1887. Pupil of S. W. Reynolds.

"Un des meilleurs graveurs anglais de ce siècle."—*Henri Beraldi.*

58—*THE STRAWBERRY GIRL*

After the painting by Sir Joshua Reynolds. Signed artist's proof on India paper. Beautiful impression, in perfect condition.

Probably a portrait of Theophila Palmer, the favorite niece of Sir Joshua Reynolds, and mother of Miss Offy Gwatkin, whose portrait Sir Joshua has painted as " Simplicity."

59—*NINETTE*

After the painting by Greuze. Signed artist's proof, on India paper. Beautiful impression, in perfect condition.

60—*SIR HENRY RAWLINSON*

After the painting by Henry Wyndham Phillips. Proof on India paper, with the names of painter and engraver only; before all other inscription. Fine impression, in perfect condition.

Born at Chadlington, Oxfordshire, April 11, 1810. Died at London, March 5, 1895. An English Assyriologist and diplomatist. He entered the East India Company's army in 1827; and held various important offices, both military and diplomatic, retiring in 1856. His works include " Outlines of History of Assyria," " On the Inscriptions of Assyria and Babylonia," etc., etc.

DICKINSON, WILLIAM

Born in London in 1746. In 1773 he commenced to publish his own works from Lichfield Street, Soho, afterwards 180 Strand, and between 1774 and 1778 from Henrietta Street, Covent Garden, many of his productions then being among the most brilliant specimens of the art—powerful, full of

color, excellent in drawing, and rendering of the touches of the painters, among whom were Reynolds, Romney and Peters. Died at Paris in the summer of 1823.

61—*SIR GEORGE NARES*

CHALONER SMITH, No. 54.

After the painting by N. Hone. Early proof, undescribed by Chaloner Smith, and earlier than any known to him; with names of painter and engraver and with publisher's address in scratched letters. Before any other inscription. Superb impression, in good condition. Slightly repaired in lower right margin.

Born 1716, at Stanwell, Middlesex; educated at Oxford; called to the bar 1741, M.P. for Oxford, judge of Common Pleas, 1771. Died at Ramsgate 1786.

DIXON, JOHN

Born in Ireland about 1740. Removed to London about 1765, and soon distinguished himself by his Portrait of Garrick, after Dance, and other works. He married a young lady of fortune, and thenceforward followed his profession as an amusement only, residing at Ranelagh, afterwards at Kensington, where he died about 1780.

"His works are powerful, well drawn, and rich in tone."—*Chaloner Smith,* p. 203.

62—*DAVID GARRICK AS "RICHARD III"*

CHALONER SMITH, No. 15.

After the painting by N. Dance. First state: before the inscription; the names of painter and engraver and the

publication line, in scratched letters. Superb impression, in perfect condition. Good margins.

Born 1716; pupil of Samuel Johnson; at first intended for the bar, but adopted the stage in 1741; became distinguished as actor, manager, author, and was one of the leading minds of his time. Died January 20, 1779.

63—*NELLY O'BRIEN*

CHALONER SMITH, No. 26.

After the painting by Sir Joshua Reynolds. First state, with the names of painter and engraver and the publication line, in scratched letters. Before all other inscription. Superb impression, in excellent condition. Lower margin (which later contained the inscription) has been trimmed ½ inch.

A very celebrated lady of the demi-monde, apparently a special favorite with Sir Joshua. Died in Park Lane, Grosvenor Square, in 1768.

DUNKARTON, ROBERT

Born in London in 1744. A pupil of Pether. He practised as a portrait painter at first, but discontinued exhibiting after 1779. His works in mezzotinto are in a clear, finished style; they bear dates from 1770 to 1811. Died before 1817.

64—*JOHN PENN*

CHALONER SMITH, No. 32.

After the painting by Sir W. Beechey, R.A. Second state, with the inscription. Brilliant impression, in perfect condition. Ample margins.

Born in 1760, son of Thomas Penn of Stoke Pogis and

Lady Juliana Fermor his wife, and grandson of the famous William Penn. Died in 1834.

65—*GEORGE JOHN, EARL SPENCER*

CHALONER SMITH, No. 37.

After the painting by John Singleton Copley, R.A. Second state, with the inscription. Superb impression, in perfect condition. Ample margins.

Born in 1758. Succeeded his father as second earl in 1788. Died in 1834. His administration at the Admiralty was signalized by a series of brilliant naval successes, and by the settlement of the mutiny at the Nore. He was also celebrated as the collector of one of the finest private libraries in the world.

EARLOM, RICHARD

Born in 1743. A pupil of Cipriani, but soon devoted himself to mezzotinto engraving, in which art he is said to have been self-taught. He died at Exmouth Street, Clerkenwell, London, in 1822.

"There is a characteristic individuality about his scraping which, though difficult to express, none the less exists. We have richness, brilliance, and care; and from the successful manner in which he has rendered the many substances contained in so wide a range of subject, we cannot but reckon him among the best masters."—*Alfred Whitman,* "The Masters of Mezzotint," p. 43.

66—*A FRUIT PIECE*

After the painting by Van Huysum. Early impression, with the names of painter and engraver and the publication line in scratched letters; with the coat-of-arms. Very fine impression, in excellent condition.

67—*A FLOWER PIECE*

After the painting by Van Huysum. Early impression, with the names of painter and engraver, and with the publication line in scratched letters; with the coat-of-arms. Superb impression, of the finest quality.

"In the 'Flower Piece,' after Van Huysum, we have a specimen of his finest plates. The manner in which the textures of the different flowers and leaves have been rendered is quite remarkable, and the tender treatment and manipulation of the plate display a master hand of great power and delicacy. The dewdrops seem almost to fall from the petals, while the fly upon the vase is given with surprising fidelity. And yet there is no feeling of cramped mannerism about the plate, but, on the contrary, a good display of free handling, and the whole piece hangs well together."—*Alfred Whitman,* "The Masters of Mezzotint," p. 43.

68—*RUBENS' SON AND HIS NURSE*

After the painting by Rubens. Proof with the names of painter and engraver; with the publication line in scratched letters. Fine impression, in excellent condition.

69—*DAVID AND BATHSHEBA*

After the painting by Van der Werff. Proof before the motto in the coat-of-arms. With the names of painter and engraver, and with the publisher's name, and the date, in scratched letters. Very fine impression, somewhat foxed. From the Camberlyn Collection.

FISHER, EDWARD

Born in Ireland in 1730. Was at first a hatter, but took to engraving; went to London; became a member of the Incorporated Society of Artists in 1766, and died about 1785.

"Fisher must be allowed a high place for both breadth of treatment and delicacy of finish."—*Chaloner Smith.*

70—*LADY SARAH BUNBURY*

CHALONER SMITH, No. 6.

After the painting by Sir Joshua Reynolds. Second state, with the inscription. The print has been trimmed 1⅛ inches at bottom and ⅛ inch at side. Good impression. Slight repair at top and right.

Born February 14, 1745; daughter of Charles, second Duke of Richmond; was one of the bridesmaids to Queen Charlotte, and had been, it was said, admired by George III. Married, 1762, Sir Thomas Charles Bunbury, Bart., but lived unhappily and was much talked about; being divorced in 1781, she married, in August of that year, the Hon. George Napier. Died August 20, 1826.

Companion portrait to *Lady Elizabeth Keppel.*

"The portrait of Lady Sarah Bunbury ranks among the masterpieces of the art, and well deserves the popularity it has achieved." —*Alfred Whitman,* "The Print Collector's Hand Book," p. 59.

71—*LADY ELIZABETH KEPPEL*

CHALONER SMITH, No. 36.

After the painting by Sir Joshua Reynolds. Third state (of five states) before the inscription was erased and reengraved. Fine impression, in perfect condition.

Born in 1739; daughter of second Earl of Albemarle; one of Queen Charlotte's bridesmaids in 1761, in which character Reynolds has painted her as above. Married June 7, 1764, Francis, Marquis of Tavistock, whose accidental death in March, 1767, she survived only till November 2, 1768.

This portrait and that of *Lady Sarah Bunbury* are styled by Joubert, "pièces capitales du peintre et du graveur."

GREEN, VALENTINE

Born near Birmingham in 1739. Removed to London from Worcester in 1765. Was a member of the Incorporated Society of Artists in 1767. Was appointed associate engraver to the Royal Academy and mezzotinto engraver to His Majesty in 1775, distinctions well merited by his artistic talents and unwearied diligence. In 1789 he obtained from Charles Theodore, Elector of Bavaria (to whom, when Elector Palatine, he had been appointed engraver), the exclusive privilege of engraving the pictures of the Düsseldorf Gallery. On the foundation of the British Institution, in 1805, he accepted the office of Keeper, and retained it to his death, which took place at St. Alban's Street, London, June 29, 1813.

His portraits exhibit great mastery of his art, joined to delicate and effective manipulation. They also exhibit the leading characteristic of the painters of his day, which was to make their portraits pictures, or works of art, apart from the representation of the personage.

72—*HENRY, EARL OF DANBY*

CHALONER SMITH, No. 34.

After the painting by Van Dyck. Third state, with the motto. Fine impression, in perfect condition. Full margins.

73—*HENRY, EARL OF DANBY*

CHALONER SMITH, No. 34.

After the painting by Van Dyck. Third state, with the motto. Good impression, in perfect condition.

Born June 28, 1573; second son of Sir John Danvers; served under Maurice of Nassau, and Henry IV of France, then in Ireland under the Earl of Essex and Lord Mount-

joy. James I created him a Baron and Lord President of Munster; Charles I created him Earl of Danby, in 1626, of his Privy Council and K.G. He died at Cornbury Park, Oxfordshire, January 20, 1644.

74—*SIR JOSHUA REYNOLDS*

CHALONER SMITH, No. 110.

After the painting by himself. First state, before the inscription was erased. Very fine impression, in perfect condition.

Sir Joshua Reynolds, Knight, President of the Royal Academy, Member of the Imperial Academy at Florence, Doctor of Laws of the Universities of Oxford and Dublin, and Fellow of the Royal Society.
He was born, July 16, 1723, at Plympton, County Devon; was placed under Hudson, afterwards went to Italy, and on his return became the leading portrait painter of his day; and his works have continually increased in estimation down to the present time. He died at his house in Leicester Fields, February 23, 1792, and was buried in St. Paul's. He was the intimate friend of Burke, Goldsmith and Johnson, and was preëminently distinguished at an epoch of excellence in art and literature.

75—*SIR THOMAS WHARTON*

CHALONER SMITH, No. 140.

After the painting by Van Dyck. Only state. Good impression, in good condition. Ample margins.

Second son of Philip, third Baron Wharton.

76—*THE MOURNERS*

After the painting by Maria Cosway. Proof with names of

painter and engraver, and with the publication line, in scratched letters. Before all other inscription. Fine impression, in fair condition.

HODGES, CHARLES HOWARD

Born about 1775. About 1794 he left England and went to Holland, where he resided until his death, practising as a portrait painter, but continuing for some years to produce mezzotinto portraits. He died at Amsterdam in 1837.

As his earlier prints were published by John Raphael Smith, it may be presumed that he was a pupil of that artist; and his fine painter-like style would lead to the same conclusion.

77—*RUTGER HANS SCHIMMELPENNINCK*

From the painting by Charles Howard Hodges. Open letter proof. Brilliant impression, in excellent condition. Slight reparation at top.

"The print which is thought his finest—more, is considered one of the achievements of mezzotint—is the portrait of *Rutger Hans Schimmelpenninck,* a subject he painted as well as engraved; and in the engraving the skilful and free use of preliminary etching has greatly enhanced the effect. The plate has been worked with a fine ground; and the play of light and the admirable translation of the various textures of the costume and plumed hat combine to secure for the plate its eminence."—*Alfred Whitman,* "The Masters of Mezzotint," p. 51.

78—*THE SHIPBUILDER AND HIS WIFE*

After the painting by Rembrandt. Proof with the names of painter and engraver only. Before any other letters or inscription. Very fine impression, in perfect condition. A plate rich in color, and admirably giving the spirit of the painter.

HOUSTON, RICHARD

Born in Dublin, about 1722; was apprenticed to Brooks, and thus became a fellow-pupil with MacArdell, whom he was considered at the outset of his career to rival if not even to surpass in spirit and fire. He went to London about the same time as MacArdell, and established himself near Drummond's, at Charing Cross, from which address he issued some of his most successful productions after Rembrandt and others. He died August 4, 1775.

"His manner was bold and vigorous when his subjects required such treatment, as in the rugged pictures of Rembrandt."—*Alfred Whitman,* "The Masters of Mezzotint," p. 30.

79—*AN OLD WOMAN PLUCKING A FOWL*

After the painting by Rembrandt. Proof before all letters. Brilliant impression, in perfect condition, with ample margins.

80—*A MAN SEATED, WITH A LARGE HAT ON HIS HEAD*

After the painting by Rembrandt. Good impression. One of Houston's best plates.

81—*A MAN HOLDING A KNIFE*

After the painting by Rembrandt. Brilliant impression, with *Rich^{d} Houston fecit* 1757 in scratched letters to the left, but before all other inscription. In perfect condition, with ample margins.

JONES, JOHN

Born about 1750. Died about 1797.

"His works are powerful and artistic in style. . . . He appears to have been highly thought of by Romney, and he worked, too, after Reynolds, Gainsborough, Raeburn and other leading painters."—*Chaloner Smith.*

82—*THOMAS ERSKINE*

CHALONER SMITH, No. 25.

After the painting by Sir Joshua Reynolds. State undescribed by Chaloner Smith, with the engraved inscription, but with the date 1786, and with *Price* 7*s.* 6*d.* after the word *Marylebone.* In excellent condition.

Born at Edinburgh, 1750; third son of the tenth Earl of Buchan; went to sea, afterwards entered the army, but finally applied himself to law, and became a most eloquent advocate; appointed Lord Chancellor and created Baron Erskine, in 1806. Died at Almondell, near Edinburgh, November 17, 1823.

83—*WILLIAM PITCAIRN*

CHALONER SMITH, No. 62.

After the painting by Sir Joshua Reynolds. Second state, with the inscription. Fine impression, in fair condition. Slight repair in sleeve of the gown.

Tutor to James, sixth Duke of Hamilton, while at Oxford, where he obtained degree of M.D.; elected physician of St. Bartholomew's Hospital about 1750; President of the College of Physicians 1775-84. Died at the above-named hospital, October 25, 1791. Aged about 80.

JOSEY, RICHARD

84—*THOMAS CARLYLE*

After the painting by Whistler. Signed artist's proof, on India paper. Signed by both painter and engraver. Fine impression, in perfect condition.

"The rugged simplicity of Carlyle—a simplicity which his own generation received with so naïve an admiration—is suggested, not only with skill of hand, but with the mental skill that discovers quickly, in presence of a subject, wherein lies the best opportunity for high success in treating it."—*Frederick Wedmore.*

85—*WHISTLER'S MOTHER*

After the painting by Whistler, in the Luxembourg Gallery. Signed artist's proof, on India paper. Signed by both painter and engraver. Whistler has signed this impression with his name: *Whistler,* and again with his signature. Beautiful impression, in perfect condition.

LUCAS, DAVID

Born in 1802. Died in 1881. A pupil of S. W. Reynolds.

86—*SALISBURY CATHEDRAL, or THE RAINBOW*

After the painting by Constable. Proof on India paper. Good impression, in perfect condition.

"Lucas' masterpiece. This is one of the finest landscapes ever produced by mezzotint, and it is a marvellous piece of scraping. . . . Constable himself was delighted with the result Lucas had produced, and wrote: 'The print is a noble and beautiful thing, entirely improved and made perfect; the bow is noble, it is startling, unique.'"—*Alfred Whitman,* "The Masters of Mezzotint," p. 64.

LUPTON, THOMAS

Born at Clerkenwell in 1791. Died in London in 1873.

"He learnt mezzotinting from George Clint, then became assistant to S. W. Reynolds, and in the latter capacity is said to have given the first lesson in the art of scraping to Samuel Cousins. . . . Lupton had a fine and delicate touch in his work, combined with a full strength of tone."—*Alfred Whitman,* "The Masters of Mezzotint," p. 62.

87—*THE HONORABLE MR. JUSTICE BURROUGH*

After the painting by T. Phillips, R.A. Open letter proof. Very fine impression, in excellent condition, but with slight spot in lower margin.

MacARDELL, JAMES

Born in Cow-lane (afterwards altered to Greek Street), in Dublin, about 1729. He was a pupil of John Brooks, and came with him to London about 1747. He soon afterwards commenced to practise on his own account, and about 1754 established himself at the Golden Head, Covent Garden, where he published most of his prints. He died June 2, 1765.

He may be said to have carried on the art from the point to which it had been brought by Faber, by adopting boldness, decision and freedom of handling without losing either accuracy or truth. His talents were duly appreciated by the great painters of his time, especially by Reynolds, who considered, as Northcote tells us, that his own fame would be preserved by MacArdell's engravings, when the pictures had faded away.

88—*GEORGE, DUKE OF BUCKINGHAM, AND HIS BROTHER FRANCIS*

Chaloner Smith, No. 34.

After the painting by Van Dyck. Third state, with the in-

scription. Fine impression, in excellent condition. One of MacArdell's finest plates.

Sons of George Villiers, Duke of Buckingham, who was assassinated by Felton in 1628. George fought through the Civil War, married Mary, daughter of Thomas, Lord Fairfax, rose to great favor with Charles II., and after the Restoration became prominent as wit, courtier, statesman and rake. He died in 1687. Lord Francis Villiers was born after his father's death. He was a youth of high promise. Was slain in a skirmish with the Parliamentary forces in 1648.

89—*JOHN LESLIE, EARL OF ROTHES*

CHALONER SMITH, No. 157.

After the painting by Sir Joshua Reynolds. Second state. Fine impression, in perfect condition.

Born about 1700, succeeded his father as eighth earl in 1722. Entered the army, served at Dettingen and Rocoux; Knight of the Thistle. Died at Leslie House, December 10, 1767.

90—*PETER PAUL RUBENS, HIS WIFE AND CHILD*

CHALONER SMITH, No. 159.

After the painting by Rubens. First state, before any inscription. Very fine impression, in perfect condition.

91—*RACHEL, COUNTESS OF SOUTHAMPTON*

CHALONER SMITH, No. 168.

After the painting by Van Dyck. Second state (of four), before the inscription was erased and reëngraved. Superb impression, in perfect condition, with good margins.

Daughter of Daniel de Massey, Baron de Rouvigny, and

not improbably in the suite of Henrietta Maria; married Thomas Wriothesley, fourth Earl of Southampton, who was an adherent of Charles I., and was made Lord Treasurer at the Restoration. Granger states that she is said to have been mad; but she certainly must have been very handsome.

92—*LORDS JOHN AND BERNARD STUART*

CHALONER SMITH, No. 174.

After the painting by Van Dyck. Third state. Good impression, in good condition.

Sixth and seventh sons of the third Duke of Lenox. Both were youths of the highest promise, and most signal courage, and both fell fighting for the cause of Charles I.

93—*TIME CLIPPING THE WINGS OF LOVE*

After the painting by Van Dyck. First state, proof before all letters. Superb impression, in perfect condition, very slightly foxed.

94—*TOBIT AND THE ANGEL*

After the painting by Rembrandt. Proof before all letters. The blank space, at the bottom, not yet perfectly cleaned. Superb impression, of the finest quality.

95—*CHRIST AND THE TRIBUTE MONEY*

After the painting by Rembrandt. Proof, with the names of painter and engraver, in scratched letters; before the lower margin was perfectly cleaned. Superb impression, of the finest quality.

96—*REMBRANDT'S MOTHER, READING*

After the painting by Rembrandt. Fine impression, in excellent condition. Usually considered one of MacArdell's finest plates of a Rembrandt subject.

97—*THE INTERIOR OF A CHAMBER, IN WHICH IS A WOMAN READING AND A CHILD IN A CRADLE*

After the painting by Rembrandt. Superb proof, before all letters, in very fine condition. The names of painter and engraver have been written with a pen. Blank margin at bottom slightly trimmed.
Duplicate from the Königliche Museen, Berlin (Fagan, No. 329), and from the collection of Karl Ferd. Friederich von Nagler (Fagan, No. 524).

MARCHI, JOSEPH PHILIP LIBERATI

Born at Rome, and having a taste for art, was brought to London in 1752 by Reynolds, to whom he became assistant. About 1770 he appears to have endeavored to establish himself as a portrait painter on his own account, but not succeeding to his expectations, he returned to and remained with Reynolds. He died in London, April 2, 1808.

"His fame may well rest on his mezzotinto prints, which, although not numerous, exhibit a most artistic feeling, and prove him a worthy disciple of Reynolds, who himself may probably have supervised the engraving."—*Chaloner Smith.*

98—*OLIVER GOLDSMITH*

CHALONER SMITH, No. 7.

After the painting by Sir Joshua Reynolds. Third state,

with the inscription, and with the address of the publisher. Good impression, in perfect condition.

Born November 29, 1728, at Pallas, County Longford, and became one of the most delightful authors in English literature. Died in the Temple, London, April 4, 1774.

"Reynolds has, with wonderful art, impressed both dignity and mental power on these plain and homely features."—*Chaloner Smith.*

MEYER, HENRY

Born in 1783. Died in 1847. A nephew of Hoppner. His plates are attractive, and somewhat similar in style to those of Charles Turner, and have gained for him some considerable reputation.

99—*SIR JOHN NICHOLL*

After the painting by William Owen, R.A. Proof, with names and titles of painter and of engraver in open letters, but before all other inscription. Very fine impression, in excellent condition, with ample margins. Slightly foxed in lower margin.

MILLER, JOHN DOUGLAS

One of the best of contemporary mezzotinto engravers.

100—*CYNTHIA*

After the painting by Frank Dicksee. Signed artist's proof, on India paper. Signed by both painter and engraver.

MURPHY, JOHN

Born in Ireland about 1748. He practised in London as an engraver, both in stipple and mezzotinto. Died about 1820.

"Though the number of his plates is small, the beauty of most of them is great."—*Alfred Whitman,* "The Masters of Mezzotint," p. 46.

101—*SIR JOHN WILSON*

CHALONER SMITH, No. 19.

After the painting by George Romney. Second state (of three). The inscription in open letters. Good impression, in fair condition.

Born 1741. Was called to the bar and was appointed Justice of the Common Pleas, 1786, and knighted. He died of paralysis at Kendal, Westmoreland, October 18, 1783.

PETHER, WILLIAM

Born at Carlisle in 1731. In 1756 received a premium from the Society of Arts, and was a member of the Free Society of Artists, 1763. He painted portraits both in oil and miniature, studied mezzotinto engraving with, and became partner of, Thomas Frye, and attained great excellence, especially in his pieces after Rembrandt and Wright. He died about 1795.

"The richness of Pether's portrait plates alone would have been sufficient to establish his reputation . . . but his fame was created, and he is chiefly known to present-day collectors by his wonderful translations of the pictures of Rembrandt and Wright of Derby."—*Alfred Whitman,* "The Masters of Mezzotint," p. 37.

102—*A JEWISH RABBI*

After the painting by Rembrandt. Proof, with the names of painter, engraver and publisher in dotted letters; before all

other inscription, or the title. Very fine impression, in excellent condition. Slightly foxed. Good margins, upper right margin repaired.

"To these masterpieces must be added Rembrandt's 'Jewish Rabbi,' where we can see the range of tone possible to mezzotint, from the high lights on the turban to the deep shade on the robes. . . . In their way these prints would be difficult to surpass, and their charm is enhanced by the rich velvety quality which the engraver succeeded in giving to his grounds."—*Alfred Whitman*, "The Masters of Mezzotint," p. 38.

PICHLER, JOHANN PETER

Born at Botzen in 1765. He worked for the Prince of Anhalt Dessau in Dresden, and died at Vienna in 1806.

103—*THE SONS OF RUBENS*

ANDRESEN, No. 27.

After the painting by Van Dyck. Third state, with the inscription. Very fine impression, in excellent condition.

"I have heard the opinion expressed by one of the most experienced and capable judges that his plate 'The Two Sons of Rubens' was the most beautiful of all mezzotint engravings."—*Walter S. Carter*, "The Masterpieces of Reproductive Etching and Engraving," p. 13.

REYNOLDS, SAMUEL WILLIAM

Born in London in 1773. Pupil of Charles Henry Hodges. Died at Bayswater in 1835. The distinguished engravers Samuel Cousins and David Lucas were his pupils.

104—*THE RIGHT HONORABLE CHARLES JAMES FOX*

After the painting by John Opie, R.A. Open letter proof. Very fine impression, in perfect condition, with ample margins.

Born January 13, 1749. The great statesman. Opponent of Pitt, whom he did not long survive, dying on September 13, 1806.

105—*THE RIGHT HONORABLE LORD DOWNES*

After the painting by M'Cregan. Open letter proof. Fine impression, in perfect condition, with ample margins.

"Late Lord Chief Justice to His Majesty's Court of King's Bench, Ireland."

SAY, WILLIAM

Born near Norwich in 1768. Died in London, August 24, 1834. Pupil of James Ward.

106—*THE MOST NOBLE JAMES, MARQUIS OF SALISBURY, K.G.*

After the painting by Sir William Beechey, R.A. Open letter proof. Brilliant impression, in perfect condition.

SMITH, JOHN

Born in 1654. Died about 1720.

"Even in his own time the merits of this engraver were highly appreciated, and subsequent writers, as Walpole, have considered him one of the great improvers of the art. He certainly excelled in brilliancy of effect, and was powerful, clear and correct in drawing."—*Chaloner Smith.*

107—*WILLIAM WYCHERLEY*

CHALONER SMITH, No. 284.

After the painting by Sir Peter Lely. Second state, with the inscription. Fine impression, in perfect condition.

Dramatist. Born at Clive, near Shrewsbury, England, about 1640. Died in London, 1715. Wrote "Love in a Wood," "The Country Wife," "The Plain Dealer," etc., etc.

SMITH, JOHN RAPHAEL

Born at Derby in 1752. About 1767 he came to London, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. He practised painting extensively, and drew with great spirit. A very considerable number of his prints are from his own designs and pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds and Romney. He died at Doncaster on March 23, 1812.

"The prints published by him between the years 1775 and 1787 are, nearly without exception, among the most admirable productions ever executed in mezzotint."—*Chaloner Smith.*

"Among all the engravers the art of mezzotint has produced, J. R. Smith is perhaps the most skilful and accomplished. His scraping has all the strength and vigor of a man who is complete master of his craft, while his training as a painter enabled him to add to his touch the true feeling of the artist."—*Alfred Whitman,* "The Print Collector's Hand Book," p. 61.

108—*THE HONORABLE MRS. STANHOPE*

CHALONER SMITH, No. 158.

After the painting by Sir Joshua Reynolds. Second state (of three), before the plate was reworked and the delicate effect of moonlight was lost. Fine impression, about one inch margin at top, bottom and sides.

Eliza Falconer, one of the beauties of the day, married the Hon. Henry Fitzroy Stanhope, younger son of the second Earl of Harrington.

TURNER, CHARLES

Born at Woodstock in 1773. Died in London, August 1st, 1857.

109—*CHARLES HAY, LORD NEWTON*

WHITMAN, No. 236.

After the painting by Henry Raeburn, A.R.A. Good impression, in excellent condition.

110—*THE HONORABLE SIR SOULDEN LAWRENCE*

WHITMAN, No. 284.

After the painting by John Hoppner, R.A. Open letter proof. Brilliant impression, in excellent condition, but slightly foxed. Ample margins.

111—*ROBERT, 2ND MARQUESS OF LONDONDERRY*

WHITMAN, No. 306.

After the painting by Sir Thomas Lawrence. In excellent condition.

112—*THE MOST NOBLE GEORGE, MARQUIS TOWNSHEND*

WHITMAN, No. 497.

After the painting by Sir Joshua Reynolds. Open letter proof. Brilliant impression, in perfect condition. Ample margins.

"First marquis, Field Marshal of His Majesty's Forces, Colonel of Second Regiment of Dragoon Guards, Governor of the Island of Jersey, High Steward of Tamworth and Yarmouth, Lord Lieutenant and Vice-Admiral of the County of Norfolk."

113—*THE MOST NOBLE GEORGE, MARQUIS TOWNSHEND*

WHITMAN, No. 497.

After the painting by Sir Joshua Reynolds. Fine impression, excellent condition.

114—*LADY ELEANOR WIGRAM*

WHITMAN, No. 533.

After the painting by Sir Thomas Lawrence. Proof, with names of painter and engraver only. Before the inscription, and before the name of the personage. Beautiful impression, in excellent condition. Slightly foxed in margins.

TURNER, J. M. W.

(and the LIBER STUDIORUM)

"The 'Liber Studiorum' was intended by Turner from the first to be a series—not of sketches, but of fully finished pictures; and these pictures were to illustrate his whole range of powers, and to embrace every sort of subject of which he considered himself master. . . . The 'Liber Studiorum' came forth a truly monumental work, taking rank with the highest productions of Turner's genius."—*W. G. Rawlinson,* "Turner's Liber Studiorum."

115—*MT. ST. GOTHARD*

RAWLINSON, No. 9.

Engraved by Chas. Turner. First state. The initial letters M. S. and the title in open capitals.

"Not only among the finest of the 'Liber,' but is a notable instance of Turner's power of conquering difficulties."—*Rawlinson.*

116—*SHIPS IN A BREEZE ("THE EGREMONT SEA-PIECE")*

RAWLINSON, No. 10.

Engraved by Chas. Turner. Second state. The initial letter contains a single vertical line. Before the measurements "6 by 5" after the word "Egremont."

"The fine drawing of the sea should be noticed in this plate, especially the effect of the wind blowing the crests of the waves over. . . . The sky is the finest that we have yet had."—*Rawlinson.*

117—*HOLY ISLAND CATHEDRAL*

RAWLINSON, No. 11.

Engraved by Chas. Turner. First state. The initial letter A and the title in open capitals.

"The sharp, firm drawing of the building throughout is very noticeable, especially in the etching. Nowhere are Turner's strength and certainty of hand more visible than in the curves and the perspective of the Norman arches of the nave."—*Rawlinson.*

118—*DRAWING OF THE CLYDE*

RAWLINSON, No. 18.

Engraved by Chas. Turner. The initials and the word "Clyde" in open letters, but with the left strokes thicker than the right. The rays of light over the falls still visible.

119—*LITTLE DEVIL'S BRIDGE OVER THE RUSS*

RAWLINSON, No. 19.

With the right stroke, in the initial and the title, thicker than the left.

"This plate ranks among the finest of the 'Liber.'"—*Rawlinson.*

120—*THE HINDOO WORSHIPPER*

RAWLINSON, No. 23.

Engraved by R. Dunkarton. First state. Very few horizontal bars of light cloud in the upper sky. No mark in the margin. (Fifteen or twenty impressions only were taken in this state.)

"This plate, one of the most beautiful of the 'Liber,' is of great interest as showing Turner's complete understanding and mastery of the art of engraving."—*Rawlinson.*

121—*COAST OF YORKSHIRE*

RAWLINSON, No. 24.

Engraved by W. Say. Second state. A cross in the left lower corner of the margin, just above the plate mark.

"The sea is very fine, especially the effect of the spray driving up the cliffs."—*Rawlinson.*

122—*HIND HEAD HILL*

RAWLINSON, No. 25.

Engraved by Dunkarton. With the diagonal lines in the initial letter M.

"The sky is one of the subtlest and most masterly of the grand series of skies of the 'Liber.' Whose hand but Turner's could have caught the intricate play of those rays of afternoon sunlight, breaking from behind the clouds just coming up across the sun?"—*Rawlinson.*

123—*JUNCTION OF SEVERN AND WYE*

RAWLINSON, No. 28.

"Drawn, etched and engraved by J. M. W. Turner, Esq., R.A." Second state. With the letter H in the lower right

corner of the margin, but before the dot in the bow of the P of the initial letters.

"One of the most beautiful of the 'Liber' subjects. Fine impressions have a certain rare *bloom* on them—if I may use the word. They seem to recall the indescribable bright freshness one has sometimes seen over a landscape on a June morning, when the increasing warmth of the sun has just—but only just—cleared off the early mists, and, with a clear sky overhead, everything is sparkling with dew."—*Rawlinson.*

124—*WOMAN AT A TANK*

RAWLINSON, No. 38.

Engraved by W. Say. First state. Before the mark, resembling a broad capital A, in the margin.

"Exceedingly fine. . . . The print is intensely poetical in feeling throughout."—*Rawlinson.*

125—*CRYPT OF KIRKSTALL ABBEY*

RAWLINSON, No. 39.

"Drawn, etched and engraved by J. M. W. Turner, Esq., R.A., P.P." First state. Before the mark in the margin. Two trees only are seen through the open doorway.

"Its masterly architectural drawing is most conspicuous. . . . Only in the first state can the beauty of the plate be truly seen."—*Rawlinson.*

126—*PROCRIS AND CEPHALUS*

RAWLINSON, No. 41.

Engraved by G. Clint. Second state. A mark resembling a capital A at the left lower corner in the margin.

"I know of no landscape more purely or magnificently imaginative, or bearing more distinct evidence of the relative and simultaneous conception of the parts."—*Ruskin.*

127—*PEAT BOG, SCOTLAND*

RAWLINSON, No. 45.

Engraved by G. Clint. Third state. The mark in the margin completed to a capital A. No reflection of the fire in the bog.

"'Peat Bog' has always ranked among the great plates of 'Liber.' It is throughout eminently Turnerian. . . . The painter has gone straight to nature; but how truly has he seen, how finely has he drawn what he has seen; how simply, yet tellingly, has he composed his drawing."—*Rawlinson.*

128—*SOLWAY MOSS*

RAWLINSON, No. 52.

Engraved by Thos. Lupton. Second state. A single diagonal stroke in the left lower corner in the margin.

"'Solway Moss' is one of the truly grand plates of 'Liber'—perhaps the grandest of them all. Both painter and engraver seem to have surpassed themselves here."—*Rawlinson.*

129—*MILL NEAR THE GRAND CHARTREUSE, DAUPHINY*

RAWLINSON, No. 54.

Engraved by H. Dawe. First state. Before the mark in the margin.

"The 'Mill near the Grand Chartreuse' is the plate of 'Liber' which has perhaps received from Mr. Ruskin higher and more frequent praise than any other."—*Rawlinson.*

130—*THE SOURCE OF THE ARVERON IN THE VALLEY OF CHAMOUNI, SAVOY*

RAWLINSON, No. 60.

"Drawn and engraved by J. M. W. Turner, R.A." Second

state. A single diagonal stroke at the left lower corner in the margin. Rare and generally very fine.

"In 'Arveron' again we are among the supreme subjects of 'Liber.'"—*Rawlinson.*

131—*ÆSACUS AND HESPERIE*

RAWLINSON, No. 66.

"Drawn, etched and engraved by J. M. W. Turner, Esq., R.A., P.P." Proof undescribed by Rawlinson, between the first and second states. The face of Hesperie is turned from Æsacus, but there are no dots in the right lower corner in the margin. From the Pocock and Mary Constance Clarke Collections.

"'Æsacus and Hesperie' is often considered to be the finest, and it is probably the rarest, of the published 'Liber' plates. It can only be truly seen in a very early impression. Then, as a landscape, it is simply enchanting."—*Rawlinson.*

132—*ISIS*

RAWLINSON, No. 68.

Engraved by W. Say. Third state, before the reflection of the bird was taken out.

"The masterly drawing of the foreground leafage, as well as the beauty of the reflections in the water on the distant shore of the lake, are very noticeable."—*Rawlinson.*

133—*BEN ARTHUR, SCOTLAND*

RAWLINSON, No. 69.

Engraved by T. Lupton. Third state, with the mark resembling the letter H at the right lower corner in the margin. Fine and early impression.

"This is the last great plate of the published portion of the 'Liber,' and I think it is not too much to say that, were all Turner's

other works lost, upon the strength of it alone his preëminent fame as a landscape draughtsman might safely rest."—*Rawlinson.*

134—*DUMBARTON ROCK*

RAWLINSON, No. 75.

Engraved by T. Lupton. Engraver's proof, fine and early, in brown ink. Before the small edition issued later by Mrs. Noseda of the Strand.

"Out of the Clyde the last expression of the exhausted mountain energy rises far off—the fortress rock of Dumbarton."—*P. G. Hamerton.*

135—*THE STORK AND THE AQUEDUCT*

RAWLINSON, No. 83.

Etched by J. W. M. Turner, R.A.

"The Etching is very rare."—*Rawlinson.*

"This grand plate has been thought to be a view of Ruabon Viaduct, near Llangollen. In composition, tree and rock drawing, and disposition of light and shade, it may rank with the finest works of Turner. The etching Mr. Ruskin considers the finest in the whole work."—*Rawlinson.*

WARD, JAMES

Born in Thames Street, London, October 23, 1769. At an early age he became a pupil of his elder brother and of John Raphael Smith, and thus skilled in mezzotinto engraving. He afterwards chiefly devoted himself to painting, especially subjects of animals, and was appointed painter and

mezzotinto engraver to the Prince of Wales in 1794; A.R.A. in 1807, and R.A. in 1811. He died November 23, 1859.

136—*CHARLES, MARQUESS CORNWALLIS*

CHALONER SMITH, No. 13.

After the painting by Sir W. Beechey, R.A. Second state, with the inscription. Fine impression, in perfect condition, with ample margins.

Born December 31, 1738. Commanded the British against the Americans in South Carolina in 1777, and although at first successful, was ultimately forced to surrender with all his troops at Yorktown. Governor-General of India. Died at Ghazepoor in Benares, October 5, 1805.

WARD, WILLIAM

Elder brother of James Ward, and the most distinguished pupil of John Raphael Smith. He lived in a world of art, his nearest connections being artists also, for he married the sister of George Morland, who, in 1786, had married his sister. He was appointed mezzotinto engraver to the Duke of York, and afterwards to the Prince of Wales, and became A.R.A. in 1814. He died suddenly, December 1, 1826.

"Redgrave truthfully estimates William Ward's engravings when he describes them as 'artistic, full of spirit and truth, excellent in feeling of color, the flesh tints tender without weakness, the light and shade powerful.'"—*Alfred Whitman,* "The Masters of Mezzotint," p. 54.

137—*SIR WILLIAM ADDINGTON*

CHALONER SMITH, No. 1.

After the painting by Martin Shee. Second state (of 3);

the inscription in open letter. Very fine impression, in perfect condition.

Born 1728. Educated at Cambridge. J. P. for Middlesex. Died at Bath, 1811.

138—*DAVID WILKIE*

CHALONER SMITH, No. 90.

After the painting by Andrew Geddes. Only state. Superb impression in perfect condition. Ample margins.

Born in Fifeshire, 1785. Studied under Graham, and at the schools of the Royal Academy; A.R.A. in 1800; R.A. in 1811. Knighted in 1836. Died when returning from the East, near Malta, June 1, 1841.

139—*BLIND BEGGAR OF BEDNALL GREEN*

CHALONER SMITH, No. 95.

After the painting by Owen. Proof before all letters. Fine impression in excellent condition; slight stain on "pretty Bessie's" left temple. Good margins.

WARD, WILLIAM JAMES

Born about 1800. Died in 1840. Son of William Ward; engraver to King William IV. His style was robust, and well adapted to the translation of the paintings of Reynolds.

140—*THE RIGHT HONORABLE FREDERICK HOWARD, EARL OF CARLISLE*

HAMILTON, PAGE 15.

After the painting by Sir Joshua Reynolds. Open letter proof. Superb impression, in perfect condition.

WATSON, JAMES

Born in Ireland in 1740. Moved to London early in life, and died there, May 20, 1790. His style is excellently finished and delicate, and he seems to have been in the habit, when not completely satisfied with a plate, of working an entirely new one, instead of retouching and altering, as would be done by a less scrupulous artist. His daughter was Caroline Watson, the accomplished artist in stipple and mixed engraving.

141—*SAMUEL JOHNSON*

CHALONER SMITH, No. 82.

After the painting by Sir Joshua Reynolds. First state, before the name of the personage and before the address. Very fine impression, in excellent condition. The blank space at the bottom, which later contained the title, has been trimmed one inch.

Born September 18, 1709, at Lichfield. Died September 13, 1784. He has been termed, not inaptly, the "Colossus of English literature." This is a highly characteristic and remarkable portrait.

WATSON, THOMAS

Born in London in 1743; died there in 1781. His earlier prints were published by Sayer and others; about 1771 he appears to have resided at Broad Street, then to have removed to Bond Street, and, on becoming partner with Dickinson, to have taken Shropshire's place, at No. 158 in that street. His style is bold and powerful, resembling that of

Dickinson. His effects are rich and brilliant, and his mezzotints are among the very best productions of the art.

142—*THE HONORABLE MRS. PARKER*

CHALONER SMITH, No. 28.

After the painting by Sir Joshua Reynolds. Second state, with the name of the personage. Very fine impression, in perfect condition.

Theresa, second daughter of Sir Thomas Robinson, created Lord Grantham, 1761; married 1769 John Parker, who was created Lord Boringdon in 1784. Died December 21, 1775. Her son was created Earl of Morley in 1815.

ZOBEL, GEORGE J.

Born about 1810. Died in 1881.

143—*HENRY PURCELL*

After the painting by Closterman. Good impression, in perfect condition.

Born at Westminster, about 1658. Died there 1695. A noted English musician and composer. In 1680 he was organist of Westminster Abbey, and during the following five or six years composed most of his church music.

ENGRAVINGS IN STIPPLE

BARTOLOZZI, FRANCESCO

Born in Florence, 1727. Pupil of Joseph Wagner at Venice. In 1764 he removed to London, and in 1769, upon the foundation of the Royal Academy, was nominated as one of the original members. He died in Lisbon on March 7, 1815.

144—*VENUS ATTIRED BY THE GRACES*

After the painting by Angelica Kauffmann. Beautiful impression, in excellent condition. The margin has been trimmed to within ¾ inch of the engraved surface. In the opinion of many connoisseurs this is the most beautiful of Bartolozzi's engravings in the stipple manner.

145—*JOHN DUNNING, LORD ASHBURTON*

After the painting by Sir Joshua Reynolds. Open letter proof. Fine impression in perfect condition. The head, face, and wig, the hands and lace are engraved in stipple; the rest of the plate being finished with the graver.

ENGRAVING IN STIPPLE, PRINTED IN COLORS

EARLOM, RICHARD

Born in 1743. He was at first a pupil of Cipriani, but later devoted himself to mezzotinto engraving. He executed few works in stipple, but they are of a quality which entitles him to rank as one of the greatest engravers in that manner. He died on October 9, 1822.

146—*LADY HAMILTON AS "SENSIBILITY"*

"Published March 25, 1789, by John and Josiah Boydell, No. 90, Cheapside, London."

After the painting by George Romney. Open letter proof, printed in colors. Although the mat comes close up to the engraved surface, the margins extend to the plate-mark in all directions. This is usually considered to be one of the most beautiful of the many engraved portraits of Lady Hamilton.

ETCHINGS

BRACQUEMOND, FÉLIX

"Bracquemond has had all the medals. He was decorated in 1882. In 1884 he obtained the highest award, the medal of honor, to which was added the satisfaction of hearing it said, on all sides, that he should have received it long ago and more than once."—*Henri Beraldi.*

147—*PORTRAIT OF EDMOND DE GONCOURT*

BERALDI, No. 54.

Bracquemond's original drawing for this etching is now in the Luxembourg. Signed artist's proof on vellum. Twenty-five proofs only in this state. One of Bracquemond's very finest plates.

148—*LE VIEUX COQ*

BERALDI, No. 222.

Signed artist's proof, on Japanese paper, before the verses in the upper left corner.

"Une des pièces capitales de l'œuvre."—*Henri Beraldi.*

"Certainly a triumph at once of *technique* and of character."—*Wedmore.*

149—*LABOR, or THE MAN WITH THE HOE*

BERALDI, No. 345.

After the painting by J. F. Millet. Signed remarque proof on vellum. Twenty-five proofs only in this state. Writing in February, 1888, Bracquemond declared this etching to be "far superior" to anything he had done up to that time.

150—*DAVID*

BERALDI, No. 348.

After the painting by Gustave Moreau. Remarque proof on vellum; signed by both painter and etcher. Fifty proofs only in this state. This etching was awarded the Medal of Honor at the Salon of 1884.

"Nous ne croyons pas qu'il soit possible de pousser plus loin l'exactitude dans le rendu d'une œuvre peinte en restant absolument maître sur le terrain de la gravure."—*M. de Lostalot,* "Gazette des Beaux Arts."

151—*THE WATER DRAWERS*

After the painting by J. F. Millet. Signed remarque proof on vellum; 125 proofs only in this state. One of the very finest etchings from a painting by Millet.

BRUNET-DEBAINES, A.

"Few etchers of the modern French school have produced such uniformly good work."—*P. G. Hamerton,* "Etching and Etchers," p. 229.

152—*CHILL OCTOBER*

BERALDI, No. 35.

After the painting by J. E. Millais. Signed artist's proof, on Japanese paper. Signed by both painter and etcher.

153—*THE CORNFIELD*

BERALDI, No. 38.

After the painting by Constable. Signed artist's proof, on Japanese paper.

154—*THE VALLEY FARM*

BERALDI, No. 39.

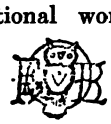
After the painting by Constable. Signed artist's proof, on vellum; 50 proofs only in this state.

BUHOT, FÉLIX

"The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement. For Buhot would not understand the traditional distinction made between a line-engraver, an etcher, or a worker in dry-point, nor of all those good people who separate and group themselves according to the end at which they break the egg they are going to eat! . . . Let us say at once that Buhot—painter and etcher—is above all a poet. The world at large cannot fail to admire the *form* of his message, his vocabulary and syntax—that is to say, the means by which he expresses himself."—*Léonce Bénédite,* "Félix Buhot: Painter-Etcher."

155—*UNE MATINÉE D'HIVER AU QUAI DE L'HÔTEL DIEU*

BOURCARD, No. 123.

Intermediate state, between the first and second, undescribed by Bourcard; before the plate was reduced in size, and before the additional work in the middle distance. Signed artist's proof, from the artist's own collection, with his stamp  . In the autograph of Buhot is the following inscription: "*Epreuve d'Etat Imprimée par moi à l'Essence de térébentine. C'est un de mes premières essais à l'essence. Collection de l'artiste. Félix Buhot.*"

156—*UN DÉBARQUEMENT EN ANGLETERRE*

BOURCARD, No. 130.

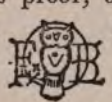
Signed and stamped artist's proof. The plate is made quieter and more harmonious with aquatint, and an escutcheon is added in the lower margin.

"Une des plus curieuses pièces de l'œuvre."—*Beraldi.*

"Some of his sea pieces attain a fantastic grandeur, such as the tall sailing-vessel that, under a heavy and smoky sky, is being towed by a steam-tug on the vast tawny waters of the Thames near Gravesend, and then his 'Débarquement en Angleterre,' showing the thick night, the rushing waves, and the squalls that sweep the pier."—*Léonce Bénédite,* "Félix Buhot: Painter-Etcher."

157—*WESTMINSTER PALACE*

BOURCARD, No. 155.

Signed artist's proof, on Japanese paper. This proof is stamped with  Buhot's device of an owl and the letters F. B.

". . . this picture leads us on to his two classic masterpieces—'Westminster Palace' and 'Westminster Bridge.' Here Buhot surpasses the mere picturesque and attains to grandeur of style. In the former, under the hazy light of an opaque and heavy sky, near the bank of the dappled waters of the broad and troubled stream, the Houses of Parliament stretch their long, heavy mass of stately blackened buildings, bristling with a multitude of turrets, steeples, and watch-towers, the whole proudly dominated by the Victoria Tower and the Clock Tower. It is one of the surest in execution and completest of his works. It makes one think of Méryon; it is executed with the firmness of etching of an Israel Sylvestre who might have known Whistler or Seymour Haden."—*Léonce Bénédite,* "Félix Buhot: Painter-Etcher."

CAMERON, D. Y.

"Mr. Cameron is the son of a Scotch clergyman and resides with his father in Glasgow. He is a Fellow of the Royal Society of

Painter-Etchers, and probably the youngest member of that distinguished body. Sir Francis Seymour Haden, its president, writes of Mr. Cameron with an enthusiasm which is unusual with him—hailing him as a hopeful successor to the masters of the previous generation, and cordially recognizing in his work that precious gift of personality without which all mere technical skill is in vain. In examining Mr. Cameron's etchings it is not easy to designate his forte. Méryon etched picturesque buildings magnificently, but his portraits are simply bad. Whistler has triumphed in a wider field, but he seems to care nothing for the restful charms of rural landscape—where Seymour Haden is supreme. Mr. Cameron (though we hope his best work is still to be done) already shows himself equally at home when delineating pure landscape, views of buildings and shipping, interiors, or portraits."—*Frederick Keppel*, "D. Y. Cameron: Painter-Etcher."

158—*ST. MARK'S, VENICE*

WEDMORE, No. 74.

Signed artist's proof. Fine and early impression, on old Dutch paper.

159—*CHURCH INTERIOR, VENICE*

WEDMORE, No. 98.

Signed artist's proof, on old Dutch paper.

160—*THE SMITHY*

WEDMORE, No. 103.

Signed artist's proof. Fine impression, brilliant and not too dark in the shadows, on old Dutch paper.

161—*LE COUR DES BONS ENFANTS*

WEDMORE, No. 110.

Signed artist's proof, on old Dutch paper.

162—*SAINT MARK'S. NO. 2*

WEDMORE, No. 132.

Signed artist's proof, on Japanese paper. Fine and early impression.

163—*ABBAZIA*

WEDMORE, No. 133.

Signed artist's proof. Brilliant, but harmonious, impression; the plate enriched with dry-point work. On Japanese paper.

164—*THE HOUSE OF JOANNIS DARIUS*

WEDMORE, No. 137.

Signed artist's proof, on Japanese paper. Fine.

165—*CA D'ORO*

WEDMORE, No. 138.

Signed artist's proof, on Japanese paper. Fine and early impression.

166—*ROSLYN CHAPEL*

WEDMORE, No. 142.

Signed artist's proof, on Japanese paper. Fine and early impression, before the "burr" was removed. In the handwriting of the artist: *Trial proof, 2 proofs only, No. 2.*

167—*THE DOGES' PALACE*

WEDMORE, No. 144.

Signed artist's proof, on old Dutch paper.

168—*CHARTRES*

WEDMORE, No. 145.

Signed artist's proof, on Japanese paper. Fine.

169—*ST. LAUMER—BLOIS*

WEDMORE, No. 152.

Signed artist's proof. Superb impression, on Japanese paper.

"An interior—and both in draughtsmanship and chiaroscuro the finest of them all."—*Wedmore.*

170—*HARFLEUR*

Dated 1903. Signed artist's proof, on old Dutch paper.

CHAMPOLLION, EUGÈNE ANDRÉ

One of the ablest of the modern French school of etchers from pictures.

171—*JUDITH*

After the painting by Benjamin Constant. Remarque proof on vellum; signed by both painter and etcher. The tenth impression taken from the finished plate. There were twenty-five proofs only in this state.

CHAUVEL, THÉOPHILE

"Chauvel est le véritable graveur de paysage; et il a élevé la gravure de paysage à la hauteur de cette chose spéciale qu'on appelle un *estampe.* Personne n'a gravé mieux que lui Daubigny, Jules

Dupré, Théodore Rousseau. Les planches d'après ces maîtres sont d'un rendu *saisissant."—Beraldi.*

172—*L'ÉTANG DE VILLE D'AVRAY*

DELTEIL (AND BERALDI), No. 89

After the painting by Corot. Signed artist's proof, on Japanese paper.

173—*LE NID DE L'AIGLE: FORÊT DE FONTAINEBLEAU*

DELTEIL (AND BERALDI), No. 92.

After the painting by Théodore Rousseau. Signed artist's proof; on vellum.

174—*SOLITUDE*

DELTEIL (AND BERALDI), No. 94.

After the painting by Daubigny. Signed artist's proof; on vellum. In the opinion of many connoisseurs this is the most beautiful of reproductive landscape etchings.

175—*SOLITUDE*

DELTEIL, No. 123.

After the painting by Corot. Signed artist's proof; on vellum. There were printed 150 proofs only in this state.

SECOND EVENING'S SALE

FRIDAY, FEBRUARY 24TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

CLAUDE GELLÉE LE LORRAIN

"He has left half a dozen masterpieces which the severest criticism must respect. . . . He sincerely loved beauty and grace, and tried innocently for these till his touch became gentler than that of a child's fingers; yet so accomplished that the stubborn copper was caressed, as it were, into a willing obedience."—*P. G. Hamerton,* "Etching and Etchers," p. 158.

176—*LA DANSE AU BORD DE L'EAU* 110

ROBERT-DUMESNIL, No. 6.

Fine impression, in excellent condition, but the margin beneath has been trimmed. From the Naudet and Von Engenberg collections.

177—*LE BOUVIER* 190

ROBERT-DUMESNIL, No. 8.

Very fine impression, in perfect condition, with ample margins.

"For technical quality of a certain delicate kind this is the finest landscape etching in the world."—*Hamerton.*

178—*LA DANSE SOUS LES ARBRES*

ROBERT-DUMESNIL, No. 10.

Second state: with three birds in the sky, and before the distant mountains disappeared. Very fine impression, in perfect condition. From the Brentano Collection.

"This plate is remarkable . . . for the manual freedom in the foliage."—*Hamerton.*

179—*LE PONT DE BOIS*

ROBERT-DUMESNIL, No. 14.

Second state: with the number 10. Beautiful and early impression. Very slightly repaired in left lower corner.

180—*LE SOLEIL COUCHANT*

ROBERT-DUMESNIL, No. 15.

Good impression, in excellent condition.

"This etching is remarkable for the inexpressible tenderness of its sky. . . . The sky is marvellously tender, and, in this respect, undoubtedly the finest ever etched."—*Hamerton.*

COURTRY, CHARLES JEAN LOUIS

Pupil of Gaucherel and Flameng. A Chevalier of the Legion of Honor since 1881.

"C'est un graveur de tempérament, qui fait honneur à l'eau-forte."—*Beraldi.*

181—*THE CARPENTER'S FAMILY*

After the painting by Rembrandt, in the Louvre. Signed

artist's proof; on vellum. There were printed 125 proofs only, and the plate was then destroyed.

"The light has the softness which suits the calm intimacy of the interior, where the sunbeam penetrates quietly, and where it wakes up the magnificent reflex of the chiaroscuro so dear to the great master. The same harmonious tone of which Rembrandt has the secret envelopes the whole etching."

FLAMENG, LÉOPOLD

"He can overcome any technical difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."—*P. G. Hamerton,* "Etching and Etchers," p. 399.

30. 182—*THE SYNDICS OF THE DRAPERS' CORPORATION*

After the painting by Rembrandt, in the Amsterdam Museum. Signed artist's proof, on Japanese paper.

37 6d 183—*THE NIGHT WATCH (LA RONDE DE NUIT)*

After the painting by Rembrandt, in the Amsterdam Museum. Very fine impression, on Japanese paper.

"One harmonious masterpiece."—*Hamerton.*

The sortie of the Banning Cock Company, famous all the world over by the inaccurate title of "The Night Watch," is the pride and chiefest treasure of the Ryks Museum at Amsterdam. It represents the gathering, in broad daylight, of the Civic Guard of Amsterdam, outside their quarters, from which they are emerging at the sound of a drum. Captain Banning Cock, and his lieutenant, Willem von Ruytenberg, are in the centre. On a shield on the building are the names of sixteen of the principal figures, all portraits.

184—*THE STANDARD-BEARER*

After the painting by Meissonier. Signed artist's proof, on Holland paper.

FORTUNY, MARIANO

"Ces eaux-fortes, d'un travail très égratigné et grignoté, sont d'un aspect très original et du plus grand intérêt."—*Beraldi.*

185—*FAMILLE MAROCAINE*

BERALDI, No. 9.

Early trial proof, before the name and date, and before the number 9 in the upper right corner. Very fine impression, on India paper. From the collection of Sir John W. Wilson.

GRAVESANDE, CHARLES STORM VAN 'S

"There are few etchers in any age who are at the same time simple in their methods of work and original. The proportion of such etchers at the present day is small indeed. . . . The truth is, as any one who likes to try it will soon discover for himself, that the power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is *the* gift for an etcher."—*P. G. Hamerton.*

"I find Gravesande the ideal painter-etcher—a maker of illusions rather than of lines—whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."—*John Williamson Palmer,* "The Beauties and Curiosities of Engraving."

186—*MOULIN AU BORD DU GEIN, PRÈS ABCOUDE*

Signed artist's proof, on Japanese paper. Very fine impres-

sion; the dry-point rich and velvety. One of the most highly prized of Gravesande's masterly dry-points.

187—*HULKS ON THE BIESBOSCH*

Signed artist's proof, on Japanese paper.

188—*FLUSHING PIER*

Third state (of 4). Signed artist's proof, on Holland paper.

HADEN, SIR FRANCIS SEYMOUR

Born in London, September 16, 1818. Founder and President of the Royal Society of Painter-Etchers. The greatest etcher of landscape of this (or perhaps any) century.

"An artist of rare endowment and consummate skill. He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves; there is no better stem or branch drawing than his in all contemporary art."—*P. G. Hamerton.*

"By general consent Seymour Haden ranks as the greatest of modern landscape etchers."—*The Modern Disciples of Rembrandt.*

189—*A LADY READING*

DRAKE, No. 9.

First state: the background entirely covered with work, and the curtain behind the lamp well defined, with the signature in reversed characters. Signed artist's proof, on Japanese paper. A superb impression, from the collections of Philippe Burty and Sir William Drake.

"Very few impressions were printed, and the plate was destroyed." —*Drake.*

"A portrait of Lady Haden, and etched on the same evening as Mr. Whistler's 'Reading by Lamplight.'"—*Harrington.*

630. 190—*THAMES FISHERMAN*

DRAKE, No. 11

Second state; fine impression, not too heavily charged with ink. Rare. Proof presented to Maxime Lalanne, with the words *a Monsieur Lalane, Seymour Haden* in the autograph of the artist.

130. 191—*MYTTON HALL*

DRAKE, No. 13.

First state. Signed artist's proof, on Japanese paper. Beautiful and rich impression.

"*Mytton Hall*—which, unlike Mr. Hamerton, I prefer to the *Shere* —had been wrought one year earlier. It shows a shady avenue of yew trees leading to an old manor house which receives the full light of the sun; and in that print, early as it may seem, was already the breadth of treatment which as years proceeded became more and more a characteristic of Seymour Haden's work."—*Frederick Wedmore,* "Fine Prints," p. 103.

65. 192—*EGHAM*

DRAKE, No. 14.

Third state. Signed artist's proof, on vellum. Fine and early impression, showing dry-point work in the reflection of the post to the left, in the word *Egham,* and on the bank to the right.

50 193—*ON THE TEST*

DRAKE, No. 19.

First state. Signed artist's proof. Fine and early impression.

"This plate and No. 20 ('A Water Meadow') were done on the same day, one at noon, the other very late in the evening. The Test (in Hampshire) is a famous trout stream."—*Seymour Haden.*

No. 194. HADEN: *A Water Meadow*

No. 234. JACQUE: *La Bergerie Béarnaise*

194—*A WATER MEADOW*

DRAKE, No. 20.

First state. Signed artist's proof. Fine impression on Whatman paper.

"I like this plate—which is saying a great deal.—*S. H.*"

". . . a vivacious, happy, sympathetic transcript of a sudden rainstorm in the Hampshire lowlands, where poplars flourish and grass grows rank."—*Frederick Wedmore,* "Fine Prints," p. 106.

195—*EARLY MORNING—RICHMOND*

DRAKE, No. 21.

First state; the plate extensively foul bitten. Signed artist's proof, marked by the artist 1st *St.* in the lower left corner. Beautiful impression on thin Japanese paper.

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of morning."—*P. G. Hamerton,* "Etching and Etchers," p. 307.

"This was done actually at sunrise."—*Seymour Haden.*

196—*THE MOUTH OF A BROOK (THE ETCHING)*

DRAKE, No. 24.

Trial proof B; the plate reduced in size. Signed artist's proof, on old Dutch paper. On the lower margin, in the handwriting of Sir William Drake, *24 Mouth of a Brook, Trial (b).* Six proofs only were printed of this "*trial proof B*" (four of "*trial proof A*") and the plate destroyed.

"The best piece of foliage work, I think, I have ever done."—*Seymour Haden.*

375.

197—*A BY-ROAD IN TIPPERARY*

DRAKE, No. 28.

Second state. Signed artist's proof, on Japanese paper. Very fine impression. Twenty proofs only in this state. Plate destroyed.

190

198—*COMBE BOTTOM*

DRAKE, No. 29.

Trial proof C. The rabbits are introduced, but as yet have no shadow. Signed artist's proof, on Japanese paper. Superb impression, rich in dry-point work.

"'Combe Bottom' is unsurpassed for sweetness and spontaneity." —*Frederick Wedmore,* "Fine Prints," p. 106.

"The trial proofs—if I may say so—are good. It is very rare."—*Seymour Haden.*

550

199—*SHERE MILL POND (The Large Plate)*

DRAKE, No. 35.

First state, with the sky. Signed artist's proof, on Japanese paper. Fine impression, not too heavily inked.

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—*P. G. Hamerton,* "Etching and Etchers," p. 305.

175

200—*DUNDRUM RIVER*

DRAKE, No. 42.

First state, with the words *Done under the acid..... without additional work* faintly visible in left upper corner. Signed artist's proof.

260.

201—*A SUNSET IN IRELAND*

DRAKE, No. 44.

Second state; signed artist's proof on Whatman paper. Very fine impression, rich and velvety in the dry-point shadows.

"This plate, and also 'A By-Road in Tipperary,' were done in the park of Viscount Hawarden, in the most beautiful part of Tipperary."—*Seymour Haden.*

"'A Sunset in Ireland' is Haden's best work in dry-point, and it certainly deserves its reputation of one of its author's masterpieces. The quiet, peaceful sunset behind the dark masses of trees makes a plate of exquisite beauty. There are great differences in the various states, so that a choice among them is extremely difficult. The rich, dark, late-evening effect of the second state is quite as fine in its way as the lighter and more delicate early-evening effect of the earlier impressions."—*Atherton Curtis.*

120.

202—*WHISTLER'S HOUSE, OLD CHELSEA*

DRAKE, No. 47.

First state. Signed artist's proof, on Japanese paper. Rich and brilliant impression.

"Great care was taken in the drawing of this plate, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon, and had to be destroyed before it had given its full quota of impressions."—*Seymour Haden.*

47 50

203—*BRENTFORD FERRY*

DRAKE, No. 66.

First state. Early impression, with the words *To Whistler* in the upper left corner. Signed artist's proof, on Japanese paper. Fine and brilliant impression.

204—*THE TOWING PATH*

DRAKE, No. 67.

First state. Signed artist's proof, on old Dutch paper. Fine and early impression.

"Mr. Haden always thought this one of his best plates—an opinion, however, in which he has stood, he is bound to say, pretty much alone. Whether it is the lady or the dog he knows not, but it has never been a favorite."—*Seymour Haden.*

205—*LA BELLE ANGLAISE*

DRAKE, No. 81.

Trial proof B, with the added dry-point work below the hand. Signed artist's proof, on Japanese paper. A superb impression.

"A few impressions only: The plate, which was never published, is destroyed."—*Drake.*

A portrait of one of the daughters of Viscount Hawarden.

206—*A RIVER IN IRELAND*

DRAKE, No. 82.

First state. Signed artist's proof, on thin Japanese paper. A superb impression. Twelve impressions only were printed. The plate was etched on the Dundrum River, Ireland.

207—*SUNSET ON THE THAMES*

DRAKE, No. 83.

First state. There are no shaded clouds directly above the sun. Signed artist's proof. Very fine impression.

"The effect of light is given with such magnificent force that the

whole sky flames."—*P. G. Hamerton,* "Etching and Etchers," p. 301.

"He can show us with a few well-placed strokes a splendid, radiant sunset, as in the 'Sunset on the Thames,' or a glistening sunrise dispelling the morning mists, as in his 'Early Morning—Richmond.'"—*Atherton Curtis.*

208—*OLD CHELSEA CHURCH*

DRAKE, No. 99.

The plate reduced in size. Proof on India paper laid into plate paper. Signed *S. H.*

209—*HARRY KELLY'S, PUTNEY*

DRAKE, No. 107.

First state, with the masts of the vessels to the left, roof of the house beyond, and trees in the distance, added in dry-point. Signed artist's proof.

210—*THE THREE SISTERS*

DRAKE, No. 116.

First state; the signature in dry-point. Signed artist's proof on Whatman paper.

"This and No. 115 were done in an old chase, in which is a hunting lodge which belonged to the Dukes of Northumberland. . . . It is one of the finest of our old English parks."—*Seymour Haden.*

211—*THE INN, PURFLEET*

DRAKE, No. 122.

First state. Signed artist's proof on Whatman paper.

"A very fair rendering of the Thames below London."—*Seymour Haden.*

"A good example of his simple, direct way of handling sky and water."—*Atherton Curtis.*

212—*BREAKING UP OF THE AGAMEMNON*

DRAKE, No. 128.

Trial proof A. Before the helmet was changed, and before the sails of a passing vessel are seen behind the mizzen mast. Very fine impression; of the greatest rarity. From the collection of Sir William Drake. In the autograph of the artist, *1st unpublished state* (*Trial* (*a*)).

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this *is* manly work."—*P. G. Hamerton.*

"Perhaps, all things considered, the artist's masterpiece."—*Atherton Curtis.*

213—*SAWLEY ABBEY*

DRAKE, No. 131.

First state. Signed artist's proof, on Whatman paper.

214—*THE MILL WHEEL*

DRAKE, No. 136.

Second state. Beautiful impression, on Whatman paper. In the autograph of the artist: *S. H unpublished* (*Since published 1878*). From the collection of Sir William Drake.

215—*AN ESSEX FARM*

DRAKE, No. 138.

First state, with two rowing boats in place of the vessel with three sails. Signed artist's proof. Sir Seymour Haden considers this, "in the true artistic sense," one of his very finest plates.

260

216—*CALAIS PIER—AFTER TURNER*

DRAKE, No. 140.

Second state. (Fifty impressions only.) Signed artist's proof. Very fine impression, but, in framing, the margin has been turned over the edge of the strainer and the word *Seymour,* in the signature, cut at the bottom. The lower right corner of the margin has been slightly torn and repaired.

65

217—*WINDMILL HILL (NO. 1)*

DRAKE, No. 146.

First state. Fine and early impression. Before the additional work in the sky above and behind the man on the horizon. Signed artist's proof on Holland paper.

"Windmill Hill is a high common, near Swanage, which has long served as a landmark for vessels at sea. This and all the following plates up to No. 160 were all done within a fortnight in the immediate neighborhood of Swanage, in Dorsetshire."—*Seymour Haden.*

"The most admirable, Rembrandt-like, Geddes-like dry-point, 'Windmill Hill.'"—*Frederick Wedmore,* "Fine Prints," p. 104.

55

218—*WINDMILL HILL (NO. 2)*

DRAKE, No. 147.

First state. Signed artist's proof, on old Dutch paper. Beautiful impression, rich, but not heavy.

40

219—*NINE BARROW DOWN*

DRAKE, No. 150.

First state. Signed artist's proof, on old Dutch paper.

60

220—*WAREHAM BRIDGE*

DRAKE, No. 159.

First state. Signed artist's proof. Fine impression. This plate is one of Sir Seymour's favorites.

30

221—*DUSTY MILLERS*

DRAKE, No. 165.

Second state: the man is on the further side of the stile. Signed artist's proof, on Japanese paper.

75

222—*WINDSOR*

DRAKE, No. 183.

Second state: the sail of the boat is shaded in its lower half only; the double stem of the tree remains. Signed artist's proof, on Whatman paper. Twenty-five proofs only.

175

223—*GREENWICH*

DRAKE, No. 184.

Trial proof C. Signed artist's proof on Whatman paper. There were printed twenty impressions only in this state.

85

224—*A LANCASHIRE RIVER*

HARRINGTON, No. 210.

First state. Signed artist's proof. Proof *No. 3* of one hundred selected impressions.
In Sir Seymour's opinion this is a finer plate, "in the true artistic sense," than "Shere Mill Pond."

"A well-known salmon pool on the Ribble."—*Harrington.*

225—*THE VILLAGE FORD*

HARRINGTON, No. 211.

Second state. The man with the ladder is inserted. Signed artist's proof. Rare.

226—*COWDRAY CASTLE—WITH COWS*

HARRINGTON, No. 215.

First state. Signed artist's proof, on old Dutch paper.

HAIG, AXEL HERMAN

The most popular living etcher of architectural subjects.

227—*INTERIOR OF DURHAM CATHEDRAL*

Signed artist's proof, on Japanese paper.

228—*INTERIOR OF BURGOS CATHEDRAL*

Signed artist's proof, on Whatman paper. This is accounted Haig's masterpiece.

229—*INTERIOR OF THE CHURCH OF S. FRANCESCO: ASSISI*

Signed artist's proof, on Japanese paper.

230—*VIEW FROM ST. EDMUND'S CHAPEL*

Signed artist's proof, on Whatman paper.

231—*THE CATHEDRAL OF ST. GEORGE, LIMBURG-ON-THE-LAHN*

Signed artist's proof, on Rigley paper.

HERKOMER, HUBERT

"One who is, as everybody knows, so spirited and energetic an artist . . . can be a graceful sketcher on the copper when he likes."—*Frederick Wedmore.*

50/
42 232—*PORTRAIT OF THE ARTIST*

Signed remarque proof, on Japanese paper. The remarque is a portrait of the artist's two daughters. A very fine example of the "spirited and energetic" side of Herkomer's art.

"In its own way it is absolutely perfect work."—*P. G. Hamerton.*

JACQUE, CHARLES

"He will certainly be remembered as one of the master etchers of our time."—*P. G. Hamerton.*

"Ce qui le distingue c'est la poésie pénétrante de ces paysages, c'est le charme intime de ses fermes, de ses cabarets, de ses paysanneries."—*Charles Blanc,* "Gazette des Beaux Arts," 15 février, 1861.

233—*LA BERGERIE*

GUIFFREY, No. 161.

Signed artist's proof. Very fine impression. There were printed 129 proofs only, and the plate was then destroyed. This plate and "La Bergerie Béarnaise" are usually considered to be Jacque's masterpieces.

"Cette estampe célèbre."—*Beraldi.*

234—*LA BERGERIE BÉARNAISE (INTÉRIEUR DE BERGERIE)*

GUIFFREY (CONTINUATION OF CATALOGUE OF ETCHINGS), No. 246.

Signed artist's proof, on Whatman paper.

This famous etching won for M. Jacque the Medal of Honor at the Paris Exposition of 1889. Only 100 impressions were printed, and the plate was then destroyed.

"Superbe pièce."—*Beraldi.*

235—*INTÉRIEUR DE BERGERIE*

GUIFFREY (CONTINUATION OF CATALOGUE OF DRY-POINTS), No. 60.

Signed artist's proof, on Holland paper. The plate enriched with roulette, burin and dry-point work.

236—*LISIÈRE DE FORÊT—EFFET DE SOIR*

GUIFFREY (CONTINUATION OF CATALOGUE OF ETCHINGS), No. 245.

Signed artist's proof, on Holland paper. The lower portion of the sky, in the centre of the composition, has been made clearer, and the beautiful effect of evening light has been heightened thereby. Very fine impression.

JACQUEMART, JULES

"Jules Jacquemart is the most marvellous etcher of still-life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work, and no living rival can approach him. . . . The beauties which Jacquemart sees and reveals in a masterpiece of goldsmith's or lapidary's work are, for

the most part, imperceptible by the common eye."—*P. G. Hamerton,* "Etchings and Etchers," p. 183.

237—*VASE CHINOIS EN ÉMAIL CLOISONNÉ*

GONSE, No. 13.

The original is in the collection of the Duc de Morny. First state: before the signature. Very fine impression.

"Cette pièce est d'une richesse et d'une puissance de tous extrêmes; l'écartement des traits et la profondeur de sa morsure y ont été combinés pour rendre l'éclat et la diversité des colorations de l'émail."—*Louise Gonse,* "L'Œuvre de Jules Jacquemart," p. 9.

238—*MIROIR FRANÇAIS DU XVI^e SIÈCLE*

GONSE, No. 21.

The original is in the collection of M. Montbrison. First finished state, with the signature and the date.

239—*TRÉPIED PAR GOUTHIÈRES*

GONSE, No. 23.

The original is in the collection of the Marquis of Hertford. First finished state. The plate signed at the bottom. A superb impression of this masterpiece.

"On ne sait, en vérité, ce qu'il faut le plus admirer dans le travail, ou les veines et du poli du jaspe, ou les godrons fuyants de la coupe, ou de la base modelée en pleine lumière, qui reflête les pieds de la monture."—*Louis Gonse.*

JACQUET, JULES

Pupil of Henriquel-Dupont, Pils and Laemlin. One of the greatest of modern etchers from pictures. His plates after Meissonier are marvels of technical skill.

240—*THE SERGEANT'S PORTRAIT*

BERALDI, No. 36.

After the painting by Meissonier. Signed artist's proof, on Japanese paper. Signed by both painter and etcher.

JOHNSON, THOMAS

Johnson's recent and lamented death has robbed America of a most able portrait etcher.

241—*JOHN SCOTT, FIRST EARL OF ELDON*

Signed remarque proof, on India paper.

KŒPPING, CHARLES

A pupil, in etching, of Waltner.

"Il a fait honneur au maître, dont il s'est promptement assimilé les procédés, au point d'être aujourd'hui un de ceux qui en usent le plus brillament."—*Henri Beraldi.*

242—*PORTRAIT OF AN OLD MAN*

After the painting by Rembrandt, in the Dresden Gallery. Signed artist's proof, on Japanese paper; 125 proofs only were printed, and the plate was then destroyed.

"In this etching the artist has well succeeded in rendering, in black and white, the marvellous technique of Rembrandt. It seems impossible to follow more closely his broad pencil. The figure is so full of life and expression that one would almost believe one was in the presence of the original painting itself."

KING, F. S.

One of the ablest of contemporary American engravers.

243—*PORTRAIT OF HUGH GAINE: PRINTER AND BOOKSELLER*

After the painting by Gilbert Stuart. "Designed and engraved for the Society of Iconophiles." Proof on India paper.

KING, JAMES S.

244—*THE HONORABLE GEORGE C. BARRETT*

"First state; trial proof from the copper plate." Signed artist's proof, on Japanese paper. Signed by etcher and by subject.

245—*JAMES B. DILL*

"First state, trial proof from copper plate." Signed artist's proof, on Japanese paper. Signed by etcher and by subject.

246—*THE HONORABLE TIMOTHY DWIGHT*

"First state, trial proof from the copper plate." Signed artist's proof, on Japanese paper. Signed by etcher and by subject.

247—*THE HONORABLE ROSWELL P. FLOWER*

"Finished trial proof from the copper plate." Signed artist's proof, on Japanese paper. Etched facsimile signature of Flower.

248—*THE HONORABLE ASHBEL GREEN*

Signed artist's proof, on Japanese paper. Etched facsimile signature of Green.

249—*EDWARD LAUTERBACH*

Signed artist's proof, on Japanese paper. Signed by etcher and by subject.

250—*THE HONORABLE THOMAS B. REED*

"First state, trial proof from the copper plate." Signed artist's proof, on Japanese paper. Signed by etcher and by subect.

LALANNE, MAXIME

"No one ever etched so gracefully as Maxime Lalanne. This merit of gracefulness is what chiefly distinguishes him; there have been etchers of greater powers, of more striking originality, but there has never been an etcher equal to him in a certain delicate elegance, from the earliest times till now."—*P. G. Hamerton,* "Etching and Etchers," p. 177.

251—*RUE DE LA TONNELLERIE (MAISON DITE DE MOLIERE)*

BERALDI, No. 2.

Remarque proof, on Japanese paper. Beautiful impression of one of Lalanne's finest plates.

LE COUTEUX, LIONEL

Pupil of Waltner.

252—*LE GOÛTER*

BERALDI, No. 45.

After the painting by Jules Breton. Signed remarque proof, on vellum. Signed by both painter and etcher. The remarque is a portrait of Jules Breton.

LEGROS, ALPHONSE

"Born at Dijon nearly sixty years ago, Legros has been amongst us since 1863. But it is not English life—or, indeed, any life—that has made him what he is. . . . He has been fed on the Renaissance, and fed on Rembrandt; but yet the originality of his mind pierces through the form it has pleased him to impose on its expression. He gives to masculine character nobility and dignity."—*Frederick Wedmore,* "Fine Prints," p. 126.

253—*PORTRAIT OF THOMAS CARLYLE (The Large Plate)*

BERALDI, No. 34.

Signed artist's proof, on Japanese paper. There were printed twenty proofs only, and the plate destroyed.

254—*PORTRAIT OF M. J. DALOU*

BERALDI, No. 41.

With dry-point signature in lower left corner. Fine impression, in excellent condition.

"It will be in part by such masculine, yet refined and graceful, portraits as those of M. DALOU and MR. POYNTER, such subtle ones as that of CARDINAL MANNING . . . that Legros will stand high."—*Frederick Wedmore,* "Four Masters of Etching," p. 42.

255—*PORTRAIT OF E. J. POYNTER, R.A.*

BERALDI, No. 42.

Good impression, with etched signature towards the lower left corner of the plate. On ribbed paper.

256—*PORTRAIT OF CARDINAL MANNING*

BERALDI, No. 43.

Signed artist's proof, on Whatman paper. Before the plate was reduced in size. One hundred such proofs were printed.

257—*LES CHANTRES ESPAGNOLS*

BERALDI, No. 59.

Third state (of 5). Before the signature, but with the woman in the distance to the right. Very fine impression, on Japanese paper.

"'Les Chantres Espagnols,' for example, is the creation of a great artist; a most penetrating and pathetic study of physical and mental decay."—*Frederick Wedmore,* "Etching in England," p. 66.

258—*LE MOINE À L'ORGUE*

BERALDI, No. 63.

First state, before the plate was cut. Very fine impression, on Japanese paper. There were printed fifty proofs only, in this state.

259—*LE MOUTON RETROUVÉ*

BERALDI, No. 86.

Second state, with the inscription and with the border line. Signed artist's proof on Whatman paper. There were printed ten proofs only of the first state, and fifteen proofs only of this second state.

260—*LE PAYSAGE À LA MERE*

BERALDI, No. 107.

First state, before the plate was reduced in size. Magnificent impression, on Japanese paper. Very rare.

261—*LE COUP DE VENT*

BERALDI, No. 110.

First state, before the signature and the big stones in the

lower right corner. Signed artist's proof, on Whatman paper.

"Très belle planche."—*Beraldi.*

262—*THE CANAL*

BERALDI, No. 178.

Proof printed in warm brown ink on India paper. The inking of the plate in this impression is specially noteworthy, and the effect obtained is unusually beautiful—even for a landscape by Legros. Fifty proofs only were printed, and the plate destroyed.

263—*PORTRAIT OF G. F. WATTS, R.A.*

BERALDI, No. 198.

First state, before the plate was reduced in size. Signed artist's proof, on Whatman paper. There were printed thirty proofs only in this state.

"Of Mr. Watts himself . . . he has made the happiest of all possible portraits, finding in the theme a gravity of manly beauty, a charm of approaching age, to which he has always been intensely sympathetic."—*Frederick Wedmore,* "Etching in England," p. 65.

"His etching of Mr. G. F. Watts is perhaps—taking into account both theme and treatment—the finest etched portrait that has been wrought by any one since the very masterpieces of Rembrandt, nor, honestly speaking, do I know that it fails to stand comparison even with these."—*Frederick Wedmore,* "Fine Prints," p. 126.

264—*PORTRAIT OF VAL PRINSEP, R.A.*

BERALDI, No. 202.

Signed artist's proof, on Whatman paper. There were printed fifty proofs only.

"Beau portrait."—*Beraldi.*

265—*COUCHER DE SOLEIL*

BERALDI, No. 206.

Signed artist's proof, on Whatman paper.

266—*LE RETOUR DU FAGOTIER*

Original lithograph. Signed artist's proof. There were printed six impressions only.

MÉRYON, CHARLES

"Méryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."—*P. G. Hamerton,* "Etching and Etchers," p. 167.

267—*L'ARCHE DU PONT NOTRE DAME*

WEDMORE, No. 9.

First state, with "*C. Meryon del. sculp., Imp. rue N^e St Etienne-du-Mont, 26*" in the left corner, and "*Paris, 1853*" in the right. Very fine impression, on Dutch paper, rich in the shadows but not too heavily charged with ink.

"The plate is well represented only by fine impressions of this state."—*Frederick Wedmore.*

268—*LA GALERIE DE NOTRE DAME*

WEDMORE, No. 10.

First state, with "*C. Méryon del. sculp., 1853*" in the left corner, and "*Imp. Rue N^e St. Etienne-du-Mont, 26*" in the right. This proof has been printed without any tint of

ink on the plate. It is full of sunshine; the shadows are luminous. On old paper.

"The only fine impressions are in this state."—*Frederick Wedmore.*

". . . the eye dwells on a maze of roofs, chimneys, streets, bridges, squares, spaces and towers; and specially towards the West on the Palais de Justice, settled down on the borders of the river, midst its group of towers."—*Victor Hugo,* "Notre-Dame de Paris."

269—*LA TOUR DE L'HORLOGE*

WEDMORE, No. 12.

First state, with C. M. in the right upper corner, and no other letters. Brilliant and rich impression on fine old paper. From the Seymour Haden Collection, with his initials S. H. in the lower right corner.

"The best impressions are always in this state."—*Frederick Wedmore.*

270—*TOURELLE, RUE DE LA TIXERANDERIE*

WEDMORE, No. 13.

First state, with C. M. in upper right corner. Very fine and rich impression, on old Dutch paper.

"The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Méryon alone could have seen the full artistic availableness of the modern chimneys and roof."—*P. G. Hamerton.*

271—*ST. ÉTIENNE-DU-MONT*

WEDMORE, No. 14.

Second state. The arms and head of the workman on the lowest planks of the scaffold are blurred and nearly oblit-

erated in preparation for new work. Fine and luminous impression, on ribbed paper.

"The 'St. Etienne-du-Mont' is one of those etchings which possess the abiding charm of perfect things. In it a subject entirely beautiful and dignified is treated with force and with refinement of spirit, and with faultless exactitude of hand."—*Frederick Wedmore.*

190

272—*LE PONT NEUF*

WEDMORE, No. 17.

Second state, with "*C. Méryon del. sculp. 1853*" in the left corner, and "*Imp. A. Delâtre, rue de la Boucherie N° 6*" to the right. Silvery impression, not too heavily inked in the shadows.

"In this state, with the dry-point work just finished, are the finest impressions generally."—*Frederick Wedmore.*

"The Pont Neuf is the most picturesque of existing Parisian bridges. . . . The wonder is that the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion and fail at the very instant of fruition."—*P. G. Hamerton.*

140

273—*LE PONT AU CHANGE*

WEDMORE, No. 18.

First state, with "*C. Méryon del. sculp.* MDCCCLIIII" in the left corner, and "*Imp. R. Neuve St. Etienne-du-Mont*" in the right. "Rare."—*Frederick Wedmore.*
Rich and luminous impression of superb quality. On fine old paper.

"This etching is one among many in Méryon's works, where the air is as full of vitality as the earth, and where both in accord combine a gracefulness very rarely encountered in work of this class."—*Philippe Burty.*

210

274—*LA MORGUE*

WEDMORE, No. 20.

Second state, with "*C. Méryon del. sculp.* MDCCCLIV" in the left corner, and "*Imp. Rue Neuve S^t Etienne-du-Mont, N^o 26*" in the right. Brilliant impression, on old Dutch paper.

"Early impressions—rich and brilliant—of this state are as nearly as possible equal to the first, and are rare."—*Frederick Wedmore.*

150

275—*L'ABSIDE DE NOTRE DAME DE PARIS*

WEDMORE, No. 22.

Second state, with "*C. Méryon del. sculp.* MDCCCLIV" in the left corner, and "*Imp. Rue Neuve St Etienne-du-Mont, 26*" in the right. Before the houses in the distance to the right were worked upon and made more definite. This impression is delicately printed in brownish ink, and although not so strong in contrast of light and shade as are some proofs, has a charm of its own. The inscription to the left has been but little inked. On ribbed paper.

"The 'Abside' is accounted the masterpiece of Méryon, in right of its solemn and austere beauty. A rich and delicate impression of this print is, then, the crown of any Méryon collection. It must be obtained in a state before the dainty detail of the apse of the cathedral, and the yet daintier and more magically delicate workmanship of its roof, in soft and radiant light, have suffered deterioration through wear."—*Frederick Wedmore.*

MILLET, JEAN FRANÇOIS

"A man who had given his whole life to etching only, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be

No. 254. LEGROS: *Portrait of M. J. Dalou*

No. 276. MILLET: *The Wool-Carder*

—few though were the plates and many though were the canvases he worked upon. To depend upon lines, not tones, for expression; to make every line 'tell' and to use no more lines than are absolutely needed to tell what he has to say; to speak strongly, concisely and to the point; to tell us much while saying little; to suggest rather than to elaborate, but to suggest in such a way that the meaning shall be very clear and individual and impressive—these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt. Other modern etchings have more charm than his—none have quite so much feeling. Others show more grace and delicacy of touch—none show more force or certainty, and none a more artistic 'economy of means.'"—*Mrs. Schuyler van Rensselaer,* "Millet as an Etcher."

"I like his etchings even better than his paintings; when he was painting he was mainly thinking of his color, but when he was etching he had nothing to think of but his drawing."—*Thomas Moran.*

276—*THE WOOL-CARDER*

LEBRUN, No. 16.

Only state. Superb impression on old Dutch paper.

"Unlike as are the two figures in execution, the face and attitude and expression and general sentiment of the etched 'Wool-Carder,' for instance, are almost phenomenally the same as those of the painted 'Wool-Carder.' The effect of the picture is very different from the effect of the etching; but the meaning, the feeling, the spiritual quality, is exactly the same in the one and in the other."—*Mrs. Schuyler van Rensselaer.*

PALMER, SAMUEL

"During twenty years," I wrote in 1872, "Samuel Palmer's work has become for me more and more beautiful, more and more abundantly satisfying. It is so tender as to remind us of all that is softest and sweetest in the heart of pastoral nature, and yet so learned that it seems as if some angel had met the artist in his

studious solitude and taught him. Imaginations graceful as a maiden's dream, but without her ignorance; teachings profounder than those of science, yet without her pedantry; a serene spirit inherited from the true and great poets of the times of old, who are his fathers—all these he gives us with his art. The beautiful sentence in which Samuel Palmer described the excellence of Claude is accurately descriptive of his own excellence, and I would have said of him, if I had known how to write anything so good—'his execution is of that highest kind which has no independent essence, but lingers and hesitates with the thought, and is lost and found in a bewilderment of beauty.'"—*P. G. Hamerton*, "Etching and Etchers," pp. 328, 329.

277—*THE LONELY TOWER* (*from* "Il Penseroso")

PALMER, No. 103.

Signed artist's proof, on Whatman paper. Fine impression, rich and luminous.

"Or let my lamp at midnight hour
Be seen in some high *lonely tower*,
Where I may oft out-watch the Bear,
With thrice-great Hermes."

—*From Milton's* "Il Penseroso."

"Now that I have softened the unfinished films, the sky in 'The Lonely Tower' forms part of the most subtle piece of gradation I have ever realized—that is, so I fancy. As I was touching on the sheep, all of a sudden—I don't know why—the whole seemed to come as I intended; so I packed it up to make it difficult to get at, lest I should spoil it. In this state a few breathings, after we have had a final look at it together, will be precious. We must reach poetic loneliness—not the loneliness of the desert, but a secluded spot in a genial pastoral country, enriched also by antique relics, such as those so-called Druidic stones. The constellation may help to indicate that the building is nothing else but the tower of 'Il Penseroso.' Shepherds may gaze, not at the sky, but at the light given forth by

'My lamp at midnight hour.'"

—*Letter of Samuel Palmer, in his* "Memoirs," p. 72.

60 278—*THE BELLMAN* (*from* "Il Penseroso")

PALMER, No. 105.

Signed remarque proof, on Japanese paper. Of the finest quality.

"Or if the air will not permit,
Some still removèd place will fit,
Where glowing embers through the room
Teach light to counterfeit a gloom,
Far from all resort of mirth,
Save the cricket on the hearth,
Or *the bellman's* drowsy charm,
To bless the doors from nightly harm."

—*From Milton's* "Il Penseroso."

"I do not falter on 'The Bellman's Drowsy Charm.' Here we enter seclusion without desolateness; where light enough remains to show the village sheltered in its wooded nest, and that the ground heaves well and is rich enough in pasture. Increasing gloom sometimes enforces the sentiment of exuberance by giving more play to the imagination. If, as Dr. Johnson fears, 'there is always some melancholy in his mirth,' there is certainly no wretchedness in Milton's melancholy. I think 'The Bellman' will go smoothly on to a satisfactory ending."—*Letter of Samuel Palmer, in his* "Memoirs," p. 75.

70 279—*EARLY MORNING—OPENING THE FOLD*

PALMER, No. 110.

Early and beautiful impression, on India paper, marked *Trial proof* by the etcher, and signed by him.

"This was one of the ten subjects from Virgil, and the design was, therefore, one of picked excellence—the outcome of infinite study and selection. Some have agreed that it is his best production. We are inclined to this opinion; but, be this as it may, the work is ample evidence in itself of a still unclouded brightness of the faculties and an undiminished manipulative skill."—*Memoirs of Samuel Palmer*, p. 36.

70 280—*THE EARLY PLOUGHMAN*

PALMER, No. 112.

Signed artist's proof, on Whatman paper. Very fine impression.

"All this technical commentary has left me little room to speak of the artistic beauty of the conception, but the reader is not to suppose that technical criticism deadens the feelings which apprehend the true poetry and significance of art. On the contrary, it is impossible to appreciate the full technical merit of such work as this without at the same time knowing what the lines mean, and sharing the sweetness of the ineffable sentiment which they are intended to convey. It is the sentiment of a poet and painter who loves the loveliest hours and has watched them all his life. No sudden delight in the unaccustomed spectacle of a sunrise ever yet gave the town-bred artist such knowledge of the dawn-mystery as this. Many a night has the etcher of this plate wandered in a land of beauty from sunset to sunrise, from twilight to twilight, from the splendor of the West to the splendor of the East, watching through the gradual changes of the hours, and gathering for us that rare learning of which his works are full."—*P. G. Hamerton,* "Etching and Etchers," pp. 331, 332.

50 281—*THE HERDSMAN*

PALMER, No. 113.

Early and brilliant impression; very rare of such fine quality. From the collection of Sir John W. Wilson.

"I could not mention a better example of pervading artistic intelligence which, whilst never forgetting, even for an instant, the unity of the whole work, applies itself nevertheless with unfailing and unflagging attention to every detail, however apparently insignificant. It is scarcely too much to say that there is not in this etching an atom of white or black—I will not say the size of a pin's head, but rather of its point—which is not there in obedience to a distinct artistic decision."—*P. G. Hamerton,* "Etching and Etchers," p. 333.

PENNELL, JOSEPH

Upon whose shoulders has the mantle of Whistler fallen, if not upon Joseph Pennell's?

45 282—*ON THE ARNO (PONTE VECCHIO)*

Signed artist's proof, on Japanese paper.

PLATT, CHARLES A.

"Mr. Platt has, in truth, arrived at a mastery over his art. . . . He has known precisely what he wanted to do, and precisely what to do and what to leave undone in order to succeed. . . . In the great *art of omitting* Mr. Platt is, in truth, accomplished, and this is what gives his prints their simplicity, their harmony, their breadth and unity of effect."—*Mrs. Schuyler van Rensselaer,* "The Century Magazine," February, 1883.

30 283—*THE MARKET SLIP: ST. JOHN, NEW BRUNSWICK, AT EBB TIDE*

Signed artist's proof. The plate is destroyed.

"Of Mr. Platt's earlier, and perhaps fresher work, I can point out no better example than the 'Ebb Tide.' It is notable for the excellent composition, of which the fine confusion of masts and rigging to the left forms a striking part, for the easy yet assured tracing of lines against the sky, for the suggestive dampness of the foreground, and for the atmospheric effect, the light streaming out from the horizon—an effect materially aided by the printing."—*Ripley Hitchcock.*

"Mr. Platt, one of the youngest but one of the strongest of our workmen, has no need to go abroad when he could find nearer home so good a subject as he shows in his 'Ebb Tide.' If we want to see what vigor of line means in etching, and what means simple and effective composition, we will pause a moment over this group of fishing-smacks."—*Mrs. Schuyler van Rensselaer.*

RAFFET, AUGUSTE

"His art was seemingly unlimited in choice of motive, and he could draw in a way that entitles him to stand among the great draughtsmen of the world."—*Atherton Curtis*, "Auguste Raffet."

284—*COMBAT D'OUED-ALLEG*

GIACOMELLI, No. 82.

Fine impression, on India paper, in perfect condition.

"Of Raffet's works on the army of his own time, the 'Combat d'Oued-Alleg,' considering all its qualities, is, perhaps, the artist's masterpiece. If we are to judge from the rarity of successful results, the rendering of an extended battle-field is a thing of great difficulty. That in this instance complete success has been achieved is unquestionable. The piece is one of the very best examples of Raffet's unobtrusive composition. So naturally does each figure take its place that there seems to be no plan whatever in the arrangement, and yet the composition is so good that the slightest change in it would destroy the balance. The action of every figure is worthy of careful study, though the chief point of interest is the marvellous manner in which the rush of the whole body of troops is expressed, and the indication of the fierce battle in the distance. It is a grand work, fully worthy of the greatest master in the art of delineating military subjects."—*Atherton Curtis.*

RAJON, PAUL

Born at Dijon in 1844. He studied etching under Gaucherel and Flameng, and at the Salon of 1869 received a medal. In the following year, and again in 1873, he received medals for his etchings; and at the Universal Exposition of 1878 he was placed *Hors Concours* for his masterly portrait of Darwin. In 1888, when his fame was at its height, and when commissions were being showered upon him, he

died.—*Henri Beraldi:* Les Graveurs du XIX^e^ Siècle, vol. xi., pages 151-167.

"With the sole exception of Rembrandt, Rajon was probably the greatest portrait etcher who ever lived; but, unlike Rembrandt, most of this modern master's plates were done from originals by other artists."—*Frederick Keppel,* "The Modern Disciples of Rembrandt."

"M. Rajon is one of the most productive of the modern etchers from pictures, and at the same time one of the surest."—*P. G. Hamerton,* "Etching and Etchers," p. 399.

285—*CHARLES DARWIN*

BERALDI, No. 147.

After the painting by W. W. Ouless, A.R.A. Proof on Whatman paper, with the names of painter and etcher in etched letters, and with etched fac-simile of Darwin's signature.

"Portrait capital."—*Henri Beraldi.*

286—*SUZANNA ROSE*

BERALDI, No. 148.

After the painting by Sandys. Signed artist's proof, on Japanese paper. An unusually beautiful and luminous impression, before the scratches in the lower margin of the plate were effaced. Extremely rare.

"Une des merveilles de la gravure du siècle."—*Henri Beraldi.*

287—*CARDINAL NEWMAN*

BERALDI, No. 167.

After the painting by W. W. Ouless, A.R.A. Signed remarque proof, on Japanese paper. Signed by both painter and etcher. Rare in this state.

REICH, JACQUES

288—*THE HONORABLE C. H. VAN BRUNT*

Signed artist's proof, on Japanese paper. Signed by both etcher and subject.

REMBRANDT VAN RYN

"The opinion among etchers which enthrones Rembrandt as the king of his craft is the most recent instance of perfect unanimity among people of all nationalities. As we all say that Phidias was the greatest sculptor, Homer the greatest epic poet, and Shakespeare the greatest dramatist, so we are all agreed on the world-wide supremacy of Rembrandt. . . . In his own lines of work there is no one in all history to be compared with Rembrandt; in artistic influence he has one equal, entirely unlike himself, and that is Raphael. They are the two most influential graphic artists of all time."—*P. G. Hamerton,* "The Etchings of Rembrandt," pp. 13-14.

289—*PORTRAIT OF REMBRANDT IN A CAP AND FEATHER*

BARTSCH, No. 20.

Very fine impression in perfect condition.

"It would be hard to carry the art of expressing the texture and appearance of varied stuff, silk, velvet, fur, feathers, embroidery and linen, to a higher perfection in etching than Rembrandt has here done."

290—*REMBRANDT LEANING ON A STONE SILL ("REMBRANDT APPUYÉ")*

BARTSCH, No. 21.

Exceedingly fine impression; the band of the cap completed. In perfect condition.

"Ce portrait est le plus beau de tous les portraits de Rembrandt faits par lui-même."—*Bartsch.*

"The thoughtful brow is already furrowed, and the habit of a fixed and searching look has drawn the skin down above the eyelids; yet, in spite of such signs that youth is departing, the utmost freshness of mind and body is expressed in this face. This is the face upon which most modern representations of Rembrandt's person are founded."—*H. Knackfuss,* "Rembrandt," p. 75.

291—*PORTRAIT OF REMBRANDT DRAWING*

BARTSCH, No. 22.

Magnificent impression, before the horizontal shading on the back of the book dividing it into two volumes. In perfect condition.

"In an etching with a splendid effect of chiaroscuro, he shows himself busy at his work. He sits at a small window, with a round hat on his head, and draws in a sketch book which lies before him; the absolute certainty of the artist's grip is expressed in his keenly observant look."—*H. Knackfuss,* "Rembrandt," p. 105.

292—*ABRAHAM SENDING AWAY HAGAR*

BARTSCH, No. 30.

Only state. Superb impression, in perfect condition. From the collection of August Artaria (Fagan, No. 12). This impression formed part of the private collection of Artaria, and has his private stamp A$^{\text{et}}$C in addition to his regular stamp A. ARTARIA.

"This is one of the most perfectly delicate of all Rembrandt's etchings. The sureness of the faint, thin lines on which the expression of the faces chiefly depends, the masterly reservation of reflections and half-lights in open shading, the opportune omission of labor where omission was better than toil, justify our admiration."—*P. G. Hamerton,* "Etching and Etchers," pp. 82-83.

100
293—*ABRAHAM WITH HIS SON ISAAC*

BARTSCH, No. 34.

Only state. Magnificent impression, in perfect condition. Very rich in dry-point work. From the collection of August Artaria (Fagan, No. 12).

"Very striking is the small plate, etched in 1645, of Abraham and Isaac on the way to the scene of the sacrifice. They have reached the lonely mountain-top surrounded by clouds. Abraham, who appears in the rich Oriental costume which Rembrandt had invented for his patriarchs, has placed the pail containing fire on the ground and turned round towards his boy; the latter, however, stands in amazement . . . his childish intellect cannot take in what his father says to him."—*H. Knackfuss,* "Rembrandt," pp. 96-97.

95
294—*ABRAHAM'S SACRIFICE*

BARTSCH, No. 35.

Only state. Very fine impression, in perfect condition. On Japanese paper. Rich in dry-point work.

"By its grandeur and originality of invention and composition may well take rank as one of Rembrandt's finest plates."—*P. G. Hamerton,* "The Etchings of Rembrandt," p. 52.

55
295—*JOSEPH RELATING HIS DREAM TO HIS FAMILY*

BARTSCH, No. 37.

Fine impression, before the nearly vertical shading on the table top. In perfect condition, with large margins. Duplicate impression from the Berlin Museum.

"Un morceau très-bien gravé et très-fini."—*Ch. Blanc,* "L'Œuvre Complet de Rembrandt," Vol. I., p. 81.

296—*JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH*

BARTSCH, No. 38.

Fine impression, in perfect condition.

"Ce morceau, quoique petit, est estimé un des meilleurs de ce maître."—*Bartsch.*

297—*TOBIT BLIND*

BARTSCH, No. 42.

Only state. Good, original impression, in excellent condition. Delicately washed with India ink in the shadows of Tobit's robe.

"'Tobit Blind, with the Dog,' is a work in which the mental conception, which is most pathetic, is everything, and the manual performance so simple, so devoid of all pretension, that it requires some knowledge of etching to recognize the strength of a master."—*P. G. Hamerton,* "Rembrandt's Etchings," p. 44.

"The wonderfully delicate little print of 'The Blind Tobit,' the most striking and affecting picture of the helplessness of a man struck blind."—*H. Knackfuss,* "Rembrandt," p. 118.

298—*THE ANNUNCIATION TO THE SHEPHERDS*

BARTSCH, No. 44.

The tree trunk in the centre of the composition is finished, and the two cows to the right are shaded. With the arch clear and distinct. Magnificent impression in perfect condition. From the collections of Pierre Mariette (whose signature, *P. Mariette,* and the date *1660* are written at the top of the print on the reverse side) and the Earl of Hardwicke.

"L'effet de cette superbe estampe est admirable. Les belles épreuves sont très rares."—*Bartsch.*

299—*THE ADORATION OF THE SHEPHERDS*

BARTSCH, No. 46.

Very fine impression on Japanese paper. In perfect condition. Before the divisions between the boards were made more distinct, and before the stake in the right background disappeared.

300—*THE FLIGHT INTO EGYPT: THE HOLY FAMILY CROSSING A RILL*

BARTSCH, No. 55.

Only state. Extremely fine impression; the foul biting, especially at the bottom of the plate, very distinct. In perfect condition.

"This is one of the best of Rembrandt's small sketch plates in which an entire subject is indicated with little labor both in form and light and shade."—*P. G. Hamerton,* "The Etchings of Rembrandt," p. 48.

301—*JESUS CHRIST PREACHING*

BARTSCH, No. 67.

Superb impression of the only state, with much burr on the right sleeve of the rabbi who stands in the left foreground, and on the angle of the wall in the upper right-hand corner.

"No artist has ever been able to give a more sympathetic picture of love for mankind than that of the Saviour standing in a dark space on a brilliantly lighted eminence, and speaking, with upraised hands, to the people gathered round him. . . . The whole forms a wonderful painter's poem on the text: 'I am the true Light.'"—*H. Knackfuss,* "Rembrandt," pp. 122-123.

302—*CHRIST AND THE SAMARITAN WOMAN (An Upright Plate)*

BARTSCH, No. 71.

Rich impression, in perfect condition.

"Cette estampe est bien terminée, et gravée d'un ton brillant."—*Bartsch.*

303—*THE RESURRECTION OF LAZARUS (The Small Plate)*

BARTSCH, No. 72.

First state, with the three small perpendicular lines to the right of the head of Lazarus. From the collections of August Artaria (Fagan, No. 12) and of Samuel de Festitits (Fagan, No. 469). The effect has been heightened with washes of India ink.

"Ce morceau est gravé d'une pointe très spirituelle."—*Bartsch.*

304—*CHRIST HEALING THE SICK ("The Hundred Guilder Print")*

BARTSCH, No. 74.

Second state. (Of the first state eight impressions only are known.) Very fine impression, harmonious in tone.

"The whole composition, so pregnant with meaning, so full of allusions and of contrasts, is the most perfect masterpiece possible of expression, and this is Rembrandt's highest achievement in the poetry of light. It is no mere sunlight that in one place envelopes the figures, almost without shadow, and in another casts its faint reflection on the groups that are emerging from darkness; it is the light of Redemption, shining on the darkness of human existence."—*H. Knackfuss,* "Rembrandt," p. 126.

305—*JESUS CHRIST IN THE GARDEN OF OLIVES*

BARTSCH, No. 75.

Superb impression, of the only state, in perfect condition. From the Artaria Collection (Fagan, No. 12.)

"Quelle profondeur de sentiment! quelle poésie dans la mise en scène de ce drame auguste, et quelle grandeur dans un si petit cadre! La nature entière est en deuil, le ciel va se couvrir de nuées sinistres."—*Ch. Blanc,* "L'CEuvre Complet de Rembrandt," Vol. I., p. 184.

306—*"ECCE HOMO"*

BARTSCH, No. 77.

Impression of very fine quality, before the address of Malbouse. In fine condition.

"Ce morceau est fort recherché et se trouve difficilement, surtout beau d'épreuve."—*Ch. Blanc,* "L'Œuvre Complet de Rembrandt," Vol. I., p. 190.

"Each separate countenance is worthy of study, differing in expression, but all dominated by the same feelings of cruelty, mockery and brutality."

307—*THE THREE CROSSES*

BARTSCH, No. 78.

Very fine and rich impression. Has been slightly repaired at top. The horse on the left is rearing, and the unrepentant thief to the right of the composition is almost lost in the darkness. Before the address of Francis Carelse.

"This superb plate is one of the most remarkable interpretations of the Crucifixion in all Christian art, and is a masterpiece both in conception and in execution. It is extremely rare." ". . . *Encore fort rare.*"—*Ch. Blanc.*

308—*THE DESCENT FROM THE CROSS*

BARTSCH, No. 83.

First state, before the diagonal lines shading the top of the plate. Superb impression in perfect condition. From the Richard Fisher Collection.

309—*JESUS CHRIST ENTOMBED*

BARTSCH, No. 86.

Clear and harmonious impression, with the cross-hatching on the further side of the chair. In perfect condition.

310—*THE RETURN OF THE PRODIGAL SON*

BARTSCH, No. 91.

First state, before the retouch. Fine impression in perfect condition.

"The subject has never been treated with deeper imaginative sympathy. The repentant humility of the son and the affectionate forgiving tenderness of the father are enough to disarm criticism."—*P. G. Hamerton*, "The Etchings of Rembrandt," p. 27.

311—*PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE*

BARTSCH, No. 94.

Second state, before the soffit of the arch was cross-hatched as far down as the capital of the column. Very fine impression, rich in dry-point work. In perfect condition. From a collection undescribed by Fagan, the mark being a seated

owl, stamped in purple ink. This mark occurs on some of the finest impressions of Rembrandt's etchings.

"The architectural effect is of a grandeur and magnificence befitting the scene of that miracle recorded in the Bible: 'Then Peter said, "Silver and gold have I none; but such as I have give I thee; in the name of Jesus Christ of Nazareth, rise up and walk."'"

312—*SAINT JEROME, IN THE MANNER OF ALBERT DÜRER*

BARTSCH, No. 104.

Superb, early impression, showing much burr, especially on the mane of the lion. In perfect condition.

"Aux premières épreuves de ce morceau rare il y a beaucoup de manière noire dans plusieurs endroits, particulièrement sur la tête du lion."—*Bartsch.*

"The architecture and the landscape are rendered in a most interesting manner, and the unfinished appearance of the foreground, far from detracting from the beauty of the print, adds to its interest."

313—*YOUTH SURPRISED BY DEATH*

BARTSCH, No. 109.

Extremely fine impression of the only state, in perfect condition. From the John Webster Collection (Fagan, No. 322).

"Another great masterpiece, small and slight as it may look, is 'Youth Surprised by Death,' a plate very lightly sketched, but with a rare degree of delicacy and elegance, both in the execution and in the conception of the subject."—*P. G. Hamerton,* "The Etchings of Rembrandt," p. 31.

35

314—*THE MARRIAGE OF JASON AND CREUSA*

BARTSCH, No. 112.

Very fine impression, after the plate had been reduced in size. In perfect condition.

"The scene represented is the interior of a temple. The statue of Juno is seen to the right. In front of it is an altar, by which stands the high priest offering up a sacrifice to the goddess. At the feet of the priest kneel two figures—Jason and Creusa. Medea, the deserted wife, is about to enter the temple. The plate is full of detail and is very carefully etched."

70

315—*THE JEWS' SYNAGOGUE*

BARTSCH, No. 126.

Fair impression, before the retouch, not too heavily inked. Slightly repaired in the upper left corner.

"Morceau très fini et du bon temps de ce maître."—*Bartsch.*

40

316—*THE PERSIAN*

BARTSCH, No. 152.

Good impression in good condition.

"Un morceau parfaitement gravé d'un très bon goût et d'une finesse de point admirable."—*Bartsch.*

120

317—*BEGGARS AT THE DOOR OF A HOUSE*

BARTSCH, No. 176.

Fine impression, with the minute right to left shading on the door-hatch, and the fine lines in the spring of the arch above the door. Before the plate was coarsely reworked. In perfect condition.

"The beautifully etched plate of a family of beggars receiving alms from a kind old man at the door of a house is one of the most

perfect of Rembrandt's masterly scenes from the life of the poor." —*H. Knackfuss,* "Rembrandt," p. 106.

220
318—*A VIEW OF AMSTERDAM*

BARTSCH, No. 210.

Only state. Exceedingly fine impression, in perfect condition.

"Paysage gravé d'un très bon goût."—*Bartsch.*

"He shows you the nature of the place at the first glance and makes you feel as if you were there."—*P. G. Hamerton,* "Rembrandt's Etchings," p. 70.

2300
319—*LANDSCAPE WITH THREE TREES*

BARTSCH, No. 212.

Only state. Magnificent impression in perfect condition. From the St. John Dent Collection.

"Ce paysage est un des plus beaux et des plus finis que Rembrandt ait fait; il est d'un effet très brillant, et gravé avec beaucoup de goût. Les belles épreuves en sont très rares."—*Bartsch.*

360
320—*LANDSCAPE WITH THE THREE COTTAGES*

BARTSCH, No. 217.

Fine impression, with the diagonal lines on the façade of the first cottage, and with the white space in front of the first cottage filled with additional work. In excellent condition.

"Le paysage aux trois chaumières est un des paysages de Rembrandt que les amateurs estiment le plus, et qui se payent le plus cher en vente publique, non-seulement à cause de sa rareté, mais aussi pour la vigueur de l'effet pittoresque."—*Ch. Blanc,* "L'CEuvre Complet de Rembrandt," p. 304.

230

321—*LANDSCAPE WITH A SQUARE TOWER*

BARTSCH, No. 218.

Most beautiful and rich impression, before the slip of the graver through the name of Rembrandt was effaced, and before the burr was removed from the plate. In perfect condition.

"Un des morceaux les plus précieux de l'œuvre de Rembrandt."—*Ch. Blanc*, "L'CEuvre Complet de Rembrandt," p. 306.

410

322—*AN ARCHED LANDSCAPE, WITH A FLOCK OF SHEEP*

BARTSCH, No. 224.

Exceedingly fine and harmonious impression, with the dead branch, and with the distance indicated. In perfect condition.

"Un très joli paysage, fini et bien gravé."—*Bartsch.*

"Ce paysage est rare."—*Ch. Blanc.*

500

323—*LANDSCAPE WITH A COTTAGE AND A DUTCH HAY-BARN*

BARTSCH, No. 225.

Only state. Impression of the very finest quality. In perfect condition. From the collections of Pierre Mariette (who has written his name: *P. Mariette,* and the date *1672,* on the back of the print) and the Duke of Buccleuch. Impressions of this quality are of the greatest rarity.

"One of Rembrandt's most perfect landscapes, etched with great care and delicacy. The quiet melancholy of such a scene is caught and expressed with wonderful power."

60

324—*A GROTTO WITH A BROOK*

BARTSCH, No. 231.

Fine impression, in good condition, but slightly repaired at

top. Has been artistically drawn upon in pen and ink in several places, so as to give additional brilliancy. From the collection of Robert Dighton (Fagan, No. 181).

325—*A COTTAGE WITH WHITE PALINGS*

BARTSCH, No. 232.

Magnificent impression, in perfect condition. With the name and date, and with the shading on the dyke to the left. From the collection of George Hibbert, M.P., F.R.S. (Fagan, No. 641).

"Cette pièce est fort estimée. On la regarde avec raison comme un des plus frais et des plus jolis paysages du maître."—*Ch. Blanc.*

326—*THE MILL*

BARTSCH, No. 233.

Only state. Superb and early impression, showing much crackle and sulphur tint in the sky. In perfect condition. From the collections of Sir John W. Wilson and the Duke of Buccleuch; and of unidentified collectors using the marks Nos. 129 and 379 of Fagan.

"Here we see nothing but a windmill, a few houses and a perfectly flat horizon; but what a refined and indescribable charm—the secret of true art which defies analysis—lies in the sincerity with which this scene is rendered."—*Knackfuss,* "Rembrandt," p. 85.

327—*THE GOLD-WEIGHER'S FIELD*

BARTSCH, No. 234.

Only state. Exceedingly fine impression, rich in dry-point work. Skilfully repaired in the sky. From the collection of the Rev. J. Burleigh James, M.A. (Fagan, No. 301).

"Les amateurs attachent beaucoup d'importance à la possession de ce paysage, non-seulement parce qu'il est rare, mais parce qu'il se

lie dans leur pensée au souvenir d'un homme (Uytenbogaert) qui fut l'ami de Rembrandt."—*Ch. Blanc.*

328—*AN OLD MAN WITH A LARGE WHITE BEARD AND A FUR CAP*

BARTSCH, No. 262.

Good impression, before the retouch. In perfect condition.

"Mais quel beau portrait! quel étonnant caractère de vieillard!"—*Ch. Blanc.*

329—*AN OLD MAN WITH A DIVIDED FUR CAP*

BARTSCH, No. 265.

Very fine impression, with the slipped stroke of the graver to the right of the left cheek of the personage.

"Ce morceau est gravé avec beaucoup de légèreté et d'esprit."—*Bartsch.*

"This etching is one of the most faultless that Rembrandt ever executed."—*P. G. Hamerton.*

330—*YOUNG MAN SEATED AND REFLECTING*

BARTSCH, No. 268.

Very fine impression, with cross-hatching on the book. In perfect condition.

"This is one of Rembrandt's most striking portraits, and is also one of his best. Rare, indeed, is it to see a student sunk in so deep a reverie. This young man, at an early age, seems to have arrived at a sense of the vanity of human desires, and his dreamy melancholy is most touching."

"If one were forced to pick out Rembrandt's masterpiece in etched portraiture, one might almost be tempted to select the 'Young Man Reflecting.' For subtlety of expression, and for beauty and simplicity of drawing, this portrait is absolutely perfect."—*Atherton Curtis.*

135

331—*FAUSTUS*

BARTSCH, No. 270.

Fine and brilliant impression. In perfect condition.

". . . But Rembrandt's preference now was for penetrating into the world of the marvellous. We might say that the mysterious source of light itself in Rembrandt's works reveals itself to us like the apparition of a phantom, when we look at the incomparable etching of 'Doctor Faustus.' . . . It has the charm of the fullest originality, one might say the charm of perfect truth."—*Knackfuss,* "Rembrandt," pp. 107-108.

135

332—*PORTRAIT OF RENIER ANSLOO*

BARTSCH, No. 271.

Very fine impression, before the height of the table-front was reduced to one-quarter of an inch, and before the address of J. Scheepshanks. In perfect condition. From the Chev. J. de Franck (Fagan, No. 223) and Nahl (Fagan, No. 381) Collections.

"Ce portrait est un des plus beaux et des plus finis que nous ayons de la pointe de Rembrandt. Ce morceau est rare."—*Bartsch.*

110

333—*PORTRAIT OF CLEMENT DE JONGHE*

BARTSCH, No. 272.

Very fine impression, with the additional shading in the arch to the right, but before the reshading in the triangular space formed by the side and top bars of the chair, and the left arm of the personage. In perfect condition. From the Sir Edward Astley (Fagan, No. 573) and Brodhurst Collections.

"Clement de Jonghe was one of the most celebrated publishers of his time in Holland. Many of the best plâtes of the best etchers—Cornelis and Jan Visscher, Rogman, Zeeman, and Paul Potter—

bear his name as publisher. The beauty of effect and felicity of pose are very remarkable. Rembrandt, by his art, has given to the portrait of this unpretending print-seller an air of melancholy and reverie that would not ill become a philosopher in meditation."

334—*PORTRAIT OF HAARING THE YOUNGER*

BARTSCH, No. 275.

Good impression, with the picture effaced, but before the plate was cut down. In excellent condition.

"Ce portrait n'est pas moins admirable que celui de Haaring le Vieux. Il est empreint d'une mélancolie dont la profondeur touche au sublime."—*Ch. Blanc,* "L'Œuvre Complet de Rembrandt," Vol. II., p. 67.

335—*PORTRAIT OF JAN LUTMA*

BARTSCH, No. 276.

Superb impression, before the curved lines shading the upper right-hand corner of the window. From the collection of Pierre Mariette (Fagan, No. 402). The name and date, *P. Mariette 1668,* are at the back of the print. In perfect condition.

"Rembrandt produced one of his most masterly portrait-etchings in 1656, the incomparably picturesque and life-like print of the famous goldsmith, Janus Lutma, of Groningen."—*Knackfuss,* "Rembrandt," p. 137.

"One of his finest portraits, that of 'Johannes Lutma,' a most powerful and characteristic study, both of face and figure."—*P. G. Hamerton,* "The Etchings of Rembrandt," p. 55.

336—*PORTRAIT OF EPHRAIM BONUS*

BARTSCH, No. 278.

Second state (three impressions only are known of the first

state). Very fine and brilliant impression, in perfect condition, but has been re-margined.

"Ephraim Bonus was a Jewish physician; he has been to see a patient, and is still, perhaps, reflecting on the case as he pauses with his hand on the banister of the stair. The plate looks like an etching from a picture, and there is, or was, in the Six Collection a portrait of Bonus, in the same attitude, painted by Rembrandt, on the same scale as the etching."—*P. G. Hamerton,* "The Etchings of Rembrandt," p. 41.

50

337—*PORTRAIT OF JOHANNES WTENBOGARDUS*

BARTSCH, No. 279.

Good impression, in excellent condition.

"The well-known portrait of Johannes Uijtenbogaerd is a realization of that complete scale of lights and darks which Rembrandt had for some time, in an intermittent way, been aiming at. It is very fortunate that the desire for depth and richness did not lead, in this instance, to any overshading of the face, which is delicately and most observantly drawn."—*P. G. Hamerton,* "Rembrandt's Etchings," p. 25.

180

338—*PORTRAIT OF LIEVEN VAN COPPENOL (The Large Plate)*

BARTSCH, No. 283.

Very fine impression, before the plate was cut to 157 millimetres by 132 millimetres. In perfect condition. From the collection of J. C. D. Hebich (Fagan, No. 468).

"Ce morceau est rare."—*Ch. Blanc.*

"Lieven van Coppenol was a celebrated writing-master of Amsterdam, and one of Rembrandt's most intimate friends. Rembrandt twice etched and twice painted his portrait."

400

339—*BURGOMASTER JAN SIX*

BARTSCH, No. 285.

Fine and harmonious impression, in perfect condition. From the Mary Jane Morgan Collection.

"Ce portrait, gravé d'une pointe très-fine, est remarquable par un très-bel effet de clair-obscur."—*Ch. Blanc.*

"The portrait of Jan Six is unquestionably Rembrandt's masterpiece in the way of highly finished shading, and was evidently executed with the intention of carrying his art, for once, as far as was possible for him in that special direction. . . . It is charming, and was, in its own day, also, a new and original presentation of a cultivated gentleman in the privacy of his own room. Tranquillity and sobriety in everything are here the dominant notes. The subject appears quite unaware that he is watched, and reads, as he thinks, in solitude, near his window, and so it is one of the most unaffected of portraits."—*P. G. Hamerton,* "Rembrandt's Etchings," pp. 41-42.

130

340—*THE GREAT JEWISH BRIDE*

BARTSCH, No. 340.

Superb impression, with the wall to the right divided into stone courses. In perfect condition. Was long considered to be a portrait of Rembrandt's wife, Saskia, but in all probability is the likeness of a wealthy Jewess proud of her abundant hair.

150

341—*REMBRANDT'S MOTHER SEATED*

BARTSCH, No. 343.

Very fine impression, before the black spot at the end of the nose was removed. In perfect condition.

"Sa tête, qui est vue de trois quarts, est extrêmement finie et porte le caractère d'une femme très-âgée."—*Ch. Blanc.*

342—*AN OLD WOMAN SLEEPING*

BARTSCH, No. 350.

Very fine impression of the only state. In excellent condition.

"In point of composition, expression, finishing, and effect, it is carried to great perfection."—*Wilson.*

"Il serait difficile, en effet, de trouver, soit dans l'œuvre de Rembrandt, soit ailleurs, un morceau mieux senti, plus frappant de vie et de vérité, plus charmant par le clair-obscur. . . . Une tête de Léonard de Vinci ne serait pas mieux dessinée, et c'est beaucoup dire."—*Ch. Blanc.*

343—*PORTRAIT OF REMBRANDT'S MOTHER*

BARTSCH, No. 354.

Superb impression, of the very finest quality. In perfect condition.

"Bien que cette petite estampe soit une des premières que Rembrandt ait gravée, c'est peut-être la plus parfaite qui soit sortie de sa main. A aucune époque de sa vie le grand peintre n'a eu la pointe plus délicate et plus sûre."—*Ch. Blanc.*

VAN DYCK, ANTHONY

"No true critic can be indifferent to Vandyke. He was one of the great princes of the art. . . . He had all the great qualities; he had perfect freedom and exquisite refinement. . . . His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete."—*P. G. Hamerton,* "Etching and Etchers," pp. 107-108.

344—*FRANS FRANCK*

WIBIRAL, No. 6.

Second state (of 6), before the border line, but with the

background and the pilaster. "EXTRÊMEMENT RARE."—*Wibiral.* Superb impression, in perfect condition. From the collection of Pierre Mariette, who has written his name, *P. Mariette,* and the date, *1671,* at the back of the print; also from the collection of Dr. Fr. Pokorny (Fagan, Nos. 149 and 599).

"Observe the masterly indication of the irregular moustache and small beard, and the flowing lines of the mantle."—*P. G. Hamerton,*

345—*JAN SNELLINX*

WIBIRAL, No. 10.

First state. Before all letters and before the marginal lines. EXTRÊMEMENT RARE.—*Wibiral.* Superb impression, in perfect condition. From the collections of Captain A. Donnadieu (Fagan, No. 15) and Henry Brodhurst (Fagan, No. 251).

"One of the most genial of all Vandyke's portraits, and, technically, one of the finest."—*P. G. Hamerton.*

346—*FRANS SNYDERS*

WIBIRAL, No. 11.

First state. The head and collar only. A portion only; all the superfluous (?) blank paper cut away.

"Cette admirable pièce est une des plus rares de l'œuvre de Van Dyck."—*Wibiral.*

VAN OSTADE, ADRIEN

"The chief glory of Ostade is his imaginative draughtsmanship, and akin to this are his vivid human sympathy and his humor. . . . His figures detach themselves with a wonderful reality, and with no hard brilliancy, no superfluous shadows. There is a

fine absence of cleverness in such quiet mastery of means."—*Lawrence Binyon,* "Dutch Etchers," pp. 28-29.

347—*LA FAMILLE*

FAUCHEUX, No. 46.

With the delicate, added burin-work in many portions of the plate.

"It is the most perfect work of the master, and quite remarkable for lighting and composition."—*P. G. Hamerton.*

WILCOX, J. A. J.

348—*CHARLES W. ELIOT, PRESIDENT OF HARVARD UNIVERSITY*

Remarque proof, on Japanese paper, signed by etcher and by subject. This impression is marked *Proof No. 19.*

WALTNER, CHARLES

"L'un des grands graveurs français. Et graveur absolument particulier, dont le nom, marquant une étape dans la marche de son art, signifie l'extrême limite de la liberté dans les procédés d'exécution—en réaction, à la fin du XIXe Siècle, contre la perte de toute liberté, infligée depuis cent ans à la graveur par la formule d'école." —*Henri Beraldi,* "Les Graveurs du XIXe Siècle," Vol. XII., p. 254.

349—*THE BLUE BOY*

After the painting by Thos. Gainsborough, R.A. Signed remarque proof on vellum. There were printed 100 proofs only in this state.

350—*THE HONORABLE MRS. GRAHAM*

After the painting by Thos. Gainsborough, R.A. Signed remarque proof on vellum. There were printed 100 proofs only in this state.

351—*THE GAMBLER'S WIFE*

After the painting by Millais. Proof on Japanese paper. Waltner considers this one of his best etchings of a figure subject.

352—*MASTER LAMBTON*

After the painting by Sir Thomas Lawrence, P.R.A. Signed remarque proof, on vellum. The remarque is a portrait of Sir Thomas Lawrence.

353—*SAMUEL COUSINS*

After the painting by Frank Holl. Signed remarque proof, on vellum.

354—*L'ANGELUS*

After the painting by J. F. Millet. Signed artist's proof, on Japanese paper.

"Rembrandt seems to furnish the highest ideal to an artist, and so it is possible that my portraits of 'The Gilder' [No. 357] and of Rembrandt himself [No. 356] may be my best productions. The 'Angelus,' also, is one to which I have been very strongly attached, on account of the lofty character of the original."—*Charles Waltner (from a letter written by him to Mr. Carter in January,* 1888).

"The etcher has entered quite heartily into the sincere and earnest spirit of the painter, and has etched the picture with so much good taste and feeling that the effect on the heart is quite that of the original painting itself, and yet the slightest mechanical ostentation

would have at once destroyed it. People used to say that etching was hard and scratchy—this plate is as tender as a charcoal drawing, and as true in its light and shade."—*P. G. Hamerton,* "Etching and Etchers," p. 376.

355—*ELIZABETH BAS*

After the painting by Rembrandt. Signed remarque proof, on vellum. There were printed 125 proofs only in this state.

"I do not know, in all my acquaintance with etched female portraits, anything finer or anything, indeed, as fine. The original, which I saw in the Amsterdam Museum two years ago (1892), is certainly not surpassed by anything in the world."—*Walter S. Carter,* "The Masterpieces of Reproductive Etching and Engraving."

356—*REMBRANDT*

After his own portrait, in the National Gallery (London). Signed artist's proof, on Japanese paper; 150 only in this state. This plate won for the etcher the Medal of Honor at the Salon in 1882.

"Une des pièces les plus capitales de l'œuvre. De pareils morceaux, quoique estampes de reproductions, placent, par la fierté de l'exécution, Waltner parmi les graveurs originaux."—*Henri Beraldi,* "Les Graveurs du XIXe Siècle," Vol. XII., p. 266.

357—*THE GILDER: JAN DOMER*

From the painting by Rembrandt. Signed artist's proof, on Japanese paper. There were printed 125 proofs only in this state.

"Autre pièce très capitale."—*Henri Beraldi.*

"Ces maîtresses planches de Waltner n'ont pas peu contribué à ce qu'on pourrait appeler la transformation de l'étalage du marchand d'estampes."—*Henri Beraldi.*

CONCLUDING SESSION

SATURDAY EVENING, FEBRUARY 25TH, 1905

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 8 O'CLOCK

WHISTLER, JAMES A. McNEILL

"With the master-etchers of the world—Méryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—*Frederick Wedmore*, "Fine Prints," p. 107.

"All his work is alike perfect. It has only been produced under different circumstances, and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, the most perfect, as a whole, that any etcher has ever accomplished."—*Joseph Pennell*, "Whistler as an Etcher."

358—*THE UNSAFE TENEMENT*

WEDMORE, No. 7.

Second State. Fine impression, on old Dutch paper. One of the "French set" of etchings.

359—*LA VIEILLE AUX LOQUES*

WEDMORE, No. 14.

Very fine impression, without the name of Delâtre, on thin Japanese paper. One of the French set.

"The plate is a remarkable study of character, and is scarcely less effective in chiaroscuro than the not quite dissimilar 'Marchande de Moutarde.'"—*Wedmore,* "Whistler's Etchings," p. 23.

360 360—*THE KITCHEN* / 160.

WEDMORE, No. 19.

Second state. "Abundant and minute dry-point work added all over the plate, but especially on the walls that surround the window. By these touches, of exceptional success, a plate always one of the most beautiful of the series was made yet richer and more harmonious—the picture 'brought together,' so to say."—*Wedmore.* One of the French set. Very fine impression, on old Dutch paper. Printed by Whistler, and signed with his signature.

"The kitchen is flooded with sunshine, like a chamber of De Hooch's."—*Frederick Wedmore,* "Whistler's Etchings," p. 26.

"There are, as, for instance, in those dark alleyways of the Venetian set, or the 'Kitchen' of the French series, passages of luminous shadow which Rembrandt never approached in the 'Burgomaster Six,' or in any similar subject."—*Joseph Pennell,* "Whistler as an Etcher."

55 361—*BIBI LALOUETTE*

WEDMORE, No. 30.

Only state. Fine impression, on thin Japanese paper.

"A charming study of a boy sitting on a sloping bank."—*T. R. Way,* "The Art of J. McNeill Whistler," p. 68.

"He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin, and others used to take their meals in those early days."—*Frederick Wedmore,* "Whistler's Etchings," p. 30.

362—*THE WINE GLASS*

WEDMORE, No. 31.

Second state, with the vertical lines of cross-shading in the background. Fine impression, on old Dutch paper.

"This is the only still-life piece ever wrought by Mr. Whistler. It gleams like a De Heem or a Blaise Desjoffe."—*Frederick Wedmore,* "Whistler's Etchings," p. 30.

"A marvellous little still-life study, entitled 'The Wine Glass,' also done at this time, may be compared with Rembrandt's 'Shell.'"—*T. R. Way,* "The Art of J. McNeill Whistler," p. 68.

363—*BLACK LION WHARF*

WEDMORE, No. 40.

Brilliant impression, on old Dutch paper. One of the Thames set.

"Mr. Whistler's plate, 'Black Lion Wharf,' or 'The Black Lion,' a reproduction of which is, I believe, to be published in to-day's *Chronicle,* is one of the greatest engraved plates that has been produced in modern times. I would even say that it is the greatest etching of modern times were it not for the fact that it is but one of a set known as *The Thames Series,* etched by the master some thirty-five years ago."—*Joseph Pennell, in a letter to the* "London Daily Chronicle," February 22, 1895.

364—*THAMES POLICE*

WEDMORE, No. 42.

First finished state. The sky enriched with dry-point work. Very fine impression, on thin Japanese paper. One of the Thames set.

"A subject like this is not only picturesque, but very quaint and curious, full of all sorts of odd bits of detail."—*P. G. Hamerton,* "Etching and Etchers," p. 291.

365—*'LONG-SHORE MEN*

WEDMORE, No. 43.

Only state. Very fine impression, on thin Japanese paper.

366—*THE LIME-BURNER*

WEDMORE, No. 44.

Only state. Fine impression, on old Dutch paper.
One of the Thames set.

367—*BILLINGSGATE*

WEDMORE, No. 45.

First state. "The left-hand man of the two who stand opposite to each other in front, shows his face in clear profile. Rare."—*Wedmore.* Very fine impression, on old Dutch paper. Printed by Whistler and signed with his signature. From the MacGeorge Collection.

"The solidity of the buildings introduced into this plate—the clock-tower and the houses upon the quay—are a rare achievement in etching. . . . The strength of their realization lends delicacy to the thin-masted fishing boats with their yet thinner lines of cordage, and to the distant bridge in the gray mist of London, and to the faint clouds of the sky."—*Frederick Wedmore,* "Four Masters of Etching," pp. 37-38.

368—*BECQUET ("THE FIDDLER")*

WEDMORE, No. 48.

Good impression, on old Dutch paper. The lower portion of the plate heavily charged with ink, so as to give a "pictorial" effect. One of the Thames set.

"The figure of the violoncellist is merely indicated with a few swift lines; but the head is fully elaborated with an incomparable

No. 366. WHISTLER: *The Lime-Burner*

No. 363. WHISTLER: *Black Lion Wharf*

minuteness and refinement of touch. The more closely it is examined the more complete and finished it appears, and the more beautiful its workmanship."—*Mrs. Schuyler van Rensselaer,* "Century Magazine," August, 1893.

369—*DROUET*

WEDMORE, No. 53.

Fine impression, on old Dutch paper.

"The print is scarce."—*Wedmore.*

370—*ROTHERHITHE*

WEDMORE, No. 60.

Very fine impression, on thin Japanese paper. One of the Thames set.

"Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."—*T. R. Way,* "The Art of J. McNeill Whistler," p. 69.

371—*THE FORGE*

WEDMORE, No. 63.

Fine impression, on thin Japanese paper. One of the Thames set.

"This audacious dry-point. It was etched in Brittany."—*Wedmore.*

372—*FANNY LEYLAND*

WEDMORE, No. 94.

Early and most beautiful proof, on old Dutch paper.

"I never saw before, in engraving, so fortunate a suggestion of the lights and shadows of wavy blonde hair. . . . It is a rare dry-point."—*Frederick Wedmore,* "Whistler's Etchings," p. 54.

373—*THE LITTLE FORGE*

WEDMORE, No. 115.

First finished state. With the monogram, and with the trees (seen through the window to the left) finished. Beautiful, and very rich, impression; on old Dutch paper. Printed by Whistler, and signed with his signature.

374—*BATTERSEA—DAWN*

WEDMORE, No. 125.

First state, before the vertical lines on the bow of the steamer under the tallest factory chimney to the left of the plate. A most beautiful impression, on old paper, with ample margins.

"An extremely rare and very poetic dry-point."—*Frederick Wedmore,* "Whistler's Etchings," p. 63.

375—*BATTERSEA BRIDGE*

WEDMORE, No. 141.

First state. With the sail cleaned, the house to the left of the sailboat finished, and with the monogram. Very fine impression, on old Dutch paper. Printed by Whistler, and signed with his signature.

"One of the noblest, most spacious, most refined, of Mr. Whistler's visions of the Thames."—*Frederick Wedmore,* "Whistler's Etchings," p. 67.

376—*THE LARGE POOL*

WEDMORE, No. 143.

Very fine and early proof, before the and before additional work on the shipping. On old Dutch paper.

No. 377. WHISTLER: *The "Adam and Eve," Old Chelsea*

No. 425. ZORN: *Portrait of Ernest Renan*

100

377—*THE "ADAM AND EVE," OLD CHELSEA*

WEDMORE, No. 144.

Very fine impression, on thin Japanese paper. The is plainly visible in the sky, almost directly over the tower of old Chelsea Church.

"One of the most interesting, I think, of all his coppers is the 'Adam and Eve Tavern,' in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly."—*Joseph Pennell*, "Whistler as an Etcher."

210

378—*PUTNEY BRIDGE*

WEDMORE, No. 145.

Superb impression, rich and luminous, on old Dutch paper. Printed by Whistler, and signed with his signature.

80

379—*THE LITTLE PUTNEY*

WEDMORE, No. 146.

Only state. Fine and early impression, on old Dutch paper. Printed by Whistler, and signed with his signature.

"Gives extraordinarily, in its considered slightness, the sense of spaciousness and sunshine."—*Frederick Wedmore*, "Whistler's Etchings," p. 69.

300

380—*THE LITTLE VENICE*

WEDMORE, No. 149.

Brilliant impression on Japanese paper. Printed by Whistler and signed with his signature. The paper is very slightly rubbed in upper left corner.

One of the Fine Art Society's "*Venice: a Series of Twelve Etchings.*" A hundred sets printed.

"Power of selection, power of composition, delicacy of handling, all say their last word in the 'Little Venice.' Art does not go any further."—*Frederick Wedmore,* "Etching in England," p. 37.

40
381—*THE LITTLE LAGOON* 135.

WEDMORE, No. 152.

Only state. Brilliant impression, on Japanese paper. Printed by Whistler, and signed with his signature. One of the Venice set.

390
382—*THE PALACES*

WEDMORE, No. 153.

Early impression, of exquisite beauty, before the was removed. On old Dutch paper. Printed by Whistler, and signed with his signature. One of the Venice set.

"Somewhat similar and equally fine are 'The Balcony' and 'The Palaces' and the 'Two Doorways,' the four prints showing superb draughtsmanship and very effective contrasts of light and shade."—*T. R. Way,* "The Art of J. McNeill Whistler," p. 74.

310
383—*THE DOORWAY*

WEDMORE, No. 154.

Early and beautiful impression, on Japanese paper; before the roulette work was cleared from the water, before the added dry-point lines running in every direction shading the water, before the shading on the step above that on

which the girl stands, and before the long piece of drapery which, in later impressions, is held by the girl and of which a part is trailing in the water. Printed by Whistler, and signed with his signature. One of the Venice set.

"Much richer in effect, and with more elaboration of detail than is usual in this series, is 'The Doorway,' a beautiful view of what has once been a palace. . . . The fine architecture of the exterior, with the rich tracery of the windows, is very beautifully indicated, and the water in the foreground is wonderfully transparent."—*T. R. Way,* "The Art of J. McNeill Whistler," pp. 73, 74.

170

384—*THE PIAZZETTA*

WEDMORE, No. 155.

Only state. Fine impression, on old Dutch paper. Printed by Whistler, and signed with his signature. One of the Venice set.

180

385—*THE TRAGHETTO*

WEDMORE, No. 156.

First state. Brilliant impression, on old Dutch paper. Printed by Whistler, and signed with his signature. One of the Venice set.

600

386—*TWO DOORWAYS*

WEDMORE, No. 158.

Brilliant impression, on Japanese paper. Printed by Whistler, and signed with his signature. One of the Venice set.

387—*THE BEGGARS*

WEDMORE, No. 159.

Fine and early impression, on old Dutch paper. The figure of the man in the middle distance very rich in dry-point work. Printed by Whistler, and signed with his signature. One of the Venice set.

388—*THE MAST*

WEDMORE, No. 160.

Brilliant impression, on old Dutch paper. Printed by Whistler, and signed with his signature. One of the Venice set.

389—*DOORWAY AND VINE*

WEDMORE, No. 161.

Early and brilliant impression, on old Dutch paper. The ten window-panes are small. There is less shading under the doorway, and the figures in the window above are not clearly expressed. Printed by Whistler, and signed with his signature. One of the Messrs. Dowdeswells' rare set of "Twenty-six Etchings," of which only thirty sets were issued.

390—*SAN BIAGIO*

WEDMORE, No. 163.

Beautiful impression, on old Dutch paper. The shadow under the archway enriched with additional work. Printed by Whistler, and signed with his signature. One of the "Twenty-six Etchings."

375

391—*SAN GIORGIO*

WEDMORE, No. 167.

Superb impression. Printed by Whistler, and signed with his signature. One of the "Twenty-six Etchings."

475

392—*NOCTURNE PALACES*

WEDMORE, No. 168.

Superb impression, of the finest quality. Before the and before the additional shading in the water to the left. Printed by Whistler, and signed with his signature. One of the "Twenty-six Etchings."

150

393—*THE BRIDGE*

WEDMORE, No. 171.

Very fine and early proof, on old Dutch paper, before the plate was cleaned and before the at the lower right corner was burnished out. Printed by Whistler, and signed with his signature. From the Mac-George Collec tion. One of the "Twenty-six Etchings."

410

394—*THE RIVA, NUMBER TWO*

WEDMORE, No. 175.

Beautiful and early impression, on old Dutch paper. Printed by Whistler, and signed with his signature. One of the "Twenty-six Etchings."

395—*THE BALCONY*

WEDMORE, No. 177.

Very fine and early impression before the additional work on the two figures to the extreme right of the balcony, before added work on the drapery and before the figure in the doorway was more clearly outlined and the doorway more shaded. Printed by Whistler and signed with his signature. One of the "Twenty-six Etchings."

"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as in the 'Palaces' or the 'Doorway.'"—*Frederick Wedmore,* "Whistler's Etchings," p. 80.

396—*THE GARDEN*

WEDMORE, No. 180.

Superb impression, printed by Whistler and signed with his signature. One of the "Twenty-six Etchings."

"In this set the entrancing freedom and inexhaustible suggestiveness of 'The Balcony' and 'The Garden' demand note."—*Frederick Wedmore,* "Etching in England," p. 38.

397—*THE RIALTO*

WEDMORE, No. 181.

Very fine impression, printed by Whistler and signed with his signature. One of the "Twenty-six Etchings."

398—*FURNACE NOCTURNE*

WEDMORE, No. 183.

Very fine impression, printed by Whistler and signed with his signature. One of the "Twenty-six Etchings."

"This is a marvellous piece of chiaroscuro, very dependent on Mr. Whistler's printing, and to be compared only with the finest impressions of 'The Forge' and 'The Little Forge.'"—*Frederick Wedmore,* "Whistler's Etchings," p. 81.

"In 'The Furnace,' a nocturne in which through a square opening in a wall at the side of a canal is seen an interior brilliantly lighted by a furnace, the effect of chiaroscuro is still more exquisite."—*T. R. Way,* "The Art of J. McNeill Whistler," p. 74.

399—*SALUTE: DAWN*

WEDMORE, No. 185.

A harmonious and beautifully luminous impression, on old Dutch paper. Printed by Whistler and signed with his signature. One of the "Twenty-six Etchings."

"'Salute—Dawn,' a marvellous dry-point which shows the sun rising over a group of buildings and domes, across a wide expanse of water. The qualities of this plate, which has but the slightest dry-point skeleton, depend upon the most wonderful printing, each impression being really a painting by Mr. Whistler upon the copper." *T. R. Way,* "The Art of J. McNeill Whistler," p. 75.

400—*THE DYER*

WEDMORE, No. 189.

Superb impression, in reddish brown ink, on old Dutch paper. Printed by Whistler and signed with his signature. The full number of impressions from this plate were not printed, and it is, consequently, exceedingly rare. One of the "Twenty-six Etchings."

401—*THE SMITHY*

WEDMORE, No. 197.

Brilliant and early impression, strongly printed, on old Dutch paper. Printed by Whistler, and signed with his signature.

402—*THE VILLAGE SWEET-SHOP*

WEDMORE, No. 205.

Very fine impression, on old Dutch paper. Printed by Whistler, and signed with his signature.

"One of the most charming of all Whistler's small plates."—*Walter S. Carter.*

403—*THE BARBER'S*

WEDMORE, No. 229.

Beautiful impression, on old Dutch paper. On the back, in Whistler's writing, "*1st proof*." Printed by Whistler, and signed with his signature.

404—*WINDSOR (MEMORIAL)*

WEDMORE, No. 247.

Very delicate, but clear, impression, on old paper. Printed by Whistler, and signed with his signature. This plate (as also *Chelsea* [*Memorial*]) was done in connection with a Memorial to H. M. the Queen.

"'Where *she* lives and where *I* live,' is reported to have been Mr. Whistler's observation."—*Frederick Wedmore,* "Whistler's Etchings," p. 93.

405—*THE CHURCH, BRUSSELS*

WEDMORE, No. 249.

Beautiful impression, on thin Japanese paper. Printed by Whistler, and signed with his signature.

"The Brussels group belongs, in spirit, if not precisely in fact, to these latest years; and charming is the seeming intricacy, yet assured lightness, of the Whistlerian treatment of the Flemish house-front."—*Frederick Wedmore,* "Etching in England," pp. 41-42.

406—*GRANDE PLACE, BRUSSELS*

WEDMORE, No. 251.

Superb impression. Printed by Whistler, and signed with his signature.

407—*MAIRIE, LOCHES*

WEDMORE, No. 259.

Very fine impression, with the added shading in doorway and window. Printed by Whistler, and signed with his signature.

408—*STEPS, AMSTERDAM*

WEDMORE, No. 260.

Superb impression, on old Dutch paper. Printed by Whistler, and signed with his signature.

"The 'Steps' contains some fascinating studies of figures ascending from the water or loitering in the doorways of the quaint old house."—*Ripley Hitchcock in* "The Tribune."

409—*PIERROT*

WEDMORE, No. 264.

Very fine impression, on old Dutch paper. The plate is enriched with additional work in many parts, the doorway is darkened, the reflections in the water are strengthened. On the back, in Whistler's writing, "*3. Feb. 27.*" Printed by Whistler, and signed with his signature. It is said that Whistler liked this the best of his Amsterdam plates.

410—*NOCTURNE: DANCE HOUSE*

WEDMORE, No. 265.

Superb impression (the 4th from the plate). On the back, in Whistler's writing, to the left "*Feb. 25*" and to the right *No. 4.* Printed by Whistler, and signed with his signature.

"'The Dance House' is a 'nocturne,' a study of blackness traversed by rays of light from lamp and windows. The effect is truthful and finely given."—*Ripley Hitchcock in* "The Tribune."

411—*ZAANDAM*

WEDMORE, No. 268.

First state, before the oblique lines in the sky. Beautiful impression, on old Dutch paper. Printed by Whistler, and signed with his signature. On the back, in the handwriting of the artist, "*3rd proof pulled*"

"But the best of all the later work, and it is among the very latest that has yet been seen, is the quite admirable 'Zaandam,' over whose stretched line the breeze from across dyke and fen and

NOTE

On account of the four following etchings being on exhibition at the Grolier Club during the compilation of this catalogue, and for the time being overlooked, they are inserted as "A," etc., lots.

415A—*NOCTURNE*

WEDMORE, No. 150.

Superb, and early, impression, on old Dutch paper; before the margins were trimmed from around the print. Margins are: At top and sides 3/8 inch, at bottom 5/8 inch. Printed by Whistler and signed with his signature. One of the Venice set.

In this impression an evening or early morning effect has been substituted for the "night effect" spoken of by Wedmore.

"The recourses of an artist in printing are, of course, known to him. In his Nocturnes he paints—so to say—upon the plate."—*Frederick Wedmore.*

415B—*BALCONY, AMSTERDAM*

WEDMORE, No. 262.

Superb impression, of the very finest quality, on old Dutch paper. At back in the handwriting of the artist, *No.* 5. Printed by Whistler and signed with his signature.

"A night effect very rich in light and shade."—*Frederick Wedmore.*

415c—*BRIDGE, AMSTERDAM*

WEDMORE, No. 267.

Superb impression, of the very finest quality, on old Dutch paper. Printed by Whistler and signed with the signature. On the back, in the handwriting of the artist, *No. 11* to the right, and *1 March 5* to the left.

(See Note on "*The Mill.*")

415d—*THE MILL*

WEDMORE, No. 358.

Superb impression, on old Dutch paper. Printed by Whistler, and signed with his signature. At the back, in the handwriting of the artist, 1*st State.*

"But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it.—*Joseph Pennell,* "Whistler as an Etcher."

Zuyder Zee stirs here, stirs there, stirs everywhere, the wings of the windmills of Holland."—*Frederick Wedmore,* "Etching in England," p. 42.

412—*THE LITTLE NURSEMAID*

WEDMORE (SUPPLEMENT), No. 307.

Very fine impression, on old Dutch paper. Printed by Whistler, and signed with his signature.

413—*CHANCELLERIE, LOCHES*

WEDMORE (SUPPLEMENT), No. 334.

Very fine impression, the shading on the cornice completed. Printed by Whistler, and signed with his signature.

414—*CHÂTEAU VERNEUIL, TOURAINE*

WEDMORE (SUPPLEMENT), No. 354.

Superb impression. Printed by Whistler, and signed with his signature.

"There are delightful little things, wrought in the country of the Loire; not solid records, but, as it were, fleeting visions of its architecture, and very fascinating."—*Frederick Wedmore,* "Etching in England," p. 42.

415—*THE EMBROIDERED CURTAIN*

WEDMORE (SUPPLEMENT), No. 356.

Superb impression, with the additional shading in the water. Printed by Whistler, and signed with his signature.

LITHOGRAPHS

"In lithography the master has found a medium which is more sympathetic and personal even than the copper-plate. In proof of this, attention need only to be drawn to the two marvellous works, the 'Early Morning' and the 'Nocturne,' prints which stand alone in the history of lithography."—*Thomas R. Way*, "Mr. Whistler's Lithographs."

416—*LIMEHOUSE* (*A Lithotint*)

WAY, No. 4.

Beautiful impression, on India paper, laid into plate paper. Signed *Whistler* in lower right corner. Drawn at Limehouse on the stone direct. Drawing erased.

"Not more than half a dozen copies each of the 'Limehouse' and 'Nocturne' were so published."—*Thomas R. Way.*

417—*NOCTURNE* (*A Lithotint*)

WAY, No. 5.

Beautiful impression, on India (?) paper. Signed *Whistler* in lower right corner. Drawing erased.

418—*EARLY MORNING* (*A Lithotint*)

WAY, No. 7.

Very fine and early impression. Drawing erased.

419—*THE THAMES* (*A Lithotint*)

WAY, No. 125.

Very fine impression. One of Mr. Whistler's most exquisite

renderings of the Thames, done from an upper room in the Savoy Hotel.

35

420—*PORTRAIT OF WHISTLER*

Lithograph by Thomas R. Way. Signed artist's proof.

WILKIE, SIR DAVID

"Wilkie has left two or three etchings of first-rate quality which entitle him to a high place in the ranks of the genuine etchers. His etching of the 'Pope Examining a Censer' and his dry-point of a 'Gentleman Sitting at His Desk,' writing a paper for which a man is waiting, hat in hand, are both equal to the best work of the old masters, and on these two plates alone a reputation may be securely founded."—*P. G. Hamerton,* "Etching and Etchers," p. 273.

421—*GENTLEMAN AT HIS DESK (or THE MISSING LETTER)*

Early trial proof, undescribed, before all background, before the man standing back of the chair, etc. ALSO: Proof from the completed plate, on India paper. The two mounted in one mat. From the collections of Philippe Burty and Sir William Drake.

"Equal to the best work of the old masters."—*P. G. Hamerton.*

422—*BENVENUTO CELLINI PRESENTING FOR THE APPROVAL OF POPE PAUL III. A SILVER CENSER OF HIS OWN WORKMANSHIP*

Very fine impression, on India paper.

"One of the finest etchings ever produced in England."—*P. G. Hamerton.*

ZORN, ANDERS L.

Painter, etcher, sculptor. Born at Mora, Sweden, in 1860. The impressions catalogued below were selected at the time of the first public exhibition of the collected etchings of Zorn, at the gallery of Messrs. Frederick Keppel and Co., New York, in November, 1893, and are of the very finest quality.

"Near the extreme end of the range of the art in one direction—at the opposite pole to the subtile delicacies of a Whistler—I should put Mr. Zorn's bold, spirited, swiftly executed, yet completely satisfying works. . . . Mr. Zorn's method attracts us in the sense that, while seemingly hasty and almost illogical, it proves itself magnificently adequate, and therefore skilful and artful in the highest sense."—*Mrs. Schuyler van Rensselaer,* "A Swedish Etcher" (*Century Magazine,* August, 1893).

423—*ZORN AND HIS WIFE*

BERALDI, No. 16.

Signed artist's proof, on Japanese paper.

". . . Yet, viewed at the proper distance, each is found to be full of most accurate purpose. The forms of the figures and accessories define and round themselves with astonishing truth and force; everything holds its proper place in the composition; atmosphere and light are beautifully rendered; and for dramatic vividness, for expression of character, few etched portraits I have seen can compare with these."—*Century Magazine.*

424—*THE WALTZ*

BERALDI, No. 17.

Signed artist's proof, on Japanese paper.

". . . Another surprising instance of seemingly rash but most intelligently calculated workmanship."—*Century Magazine.*

425—*PORTRAIT OF ERNEST RENAN*

BERALDI, No. 34.

Signed artist's proof, on ribbed paper. This etching is usually accounted the artist's masterpiece.

"His portrait of Renan is not a sketch, simple though its language is. It is a thorough study. . . . It portrays the man, in soul and body, as fully and forcibly as any portrait without color could."—*Century Magazine.*

15

426—*OLGA B.*

BERALDI, No. 37.

Signed artist's proof, on Holland paper. Very fine impression.

"Different again is the portrait of 'Olga B.' and especially attractive because it shows—what the others might leave in doubt—that this very virile etcher has, upon occasion, a keen feeling for beauty."—*Century Magazine.*

AUTOGRAPH LETTER

427—*WASHINGTON*

Autograph letter by, written on two sides (pages 1—2) of a folded sheet, and signed *G°. Washington.* The body of the letter is in another handwriting. On page 4, in a third handwriting (seemingly that of General Forman), the letter is indorsed *Gen*l*. Washington*
*25th Aug*t
*Ans*d *28th*

Head Quarters 25th Augst—1782—

Sir

I have been favored with your Letter of the 18th—and am much obliged by the readiness & zeal you manifest in your endeavours to obtain the Intelligence I wish to receive from New York. ——

It is really very extraordinary that no British fleet has yet appeared on our Coasts, in pursuit of the french squadron, which is now safely arrived in Boston Harbour.

Your Chain of Exprefses may extend to Morris Town only, where the Quarter Master will be directed to receive & forward your Despaches to Head Quarters, without Delay—the particular Route to Morris Town, you will judge better than I can —— — my only preference would be given in favor of Safety & Expedition ——

With much Regard ——
I am
Sir
Your most obedient
& most humble servt,
Go Wa/hington

B. Genl Forman

PHOTOGRAPHS FROM LIFE

428—*JUDGE PECKHAM AND TWO OTHERS*

429—*CHIEF JUSTICE ROGER BROOKE TANEY AND TWO OTHERS*

430—*JUDGE GRAY AND TWO OTHERS*

431—*CHIEF JUSTICE SALMON PORTLAND CHASE AND THREE OTHERS*

432—*CHARLES O'CONNOR, JURIST, AND TWO OTHERS*

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